TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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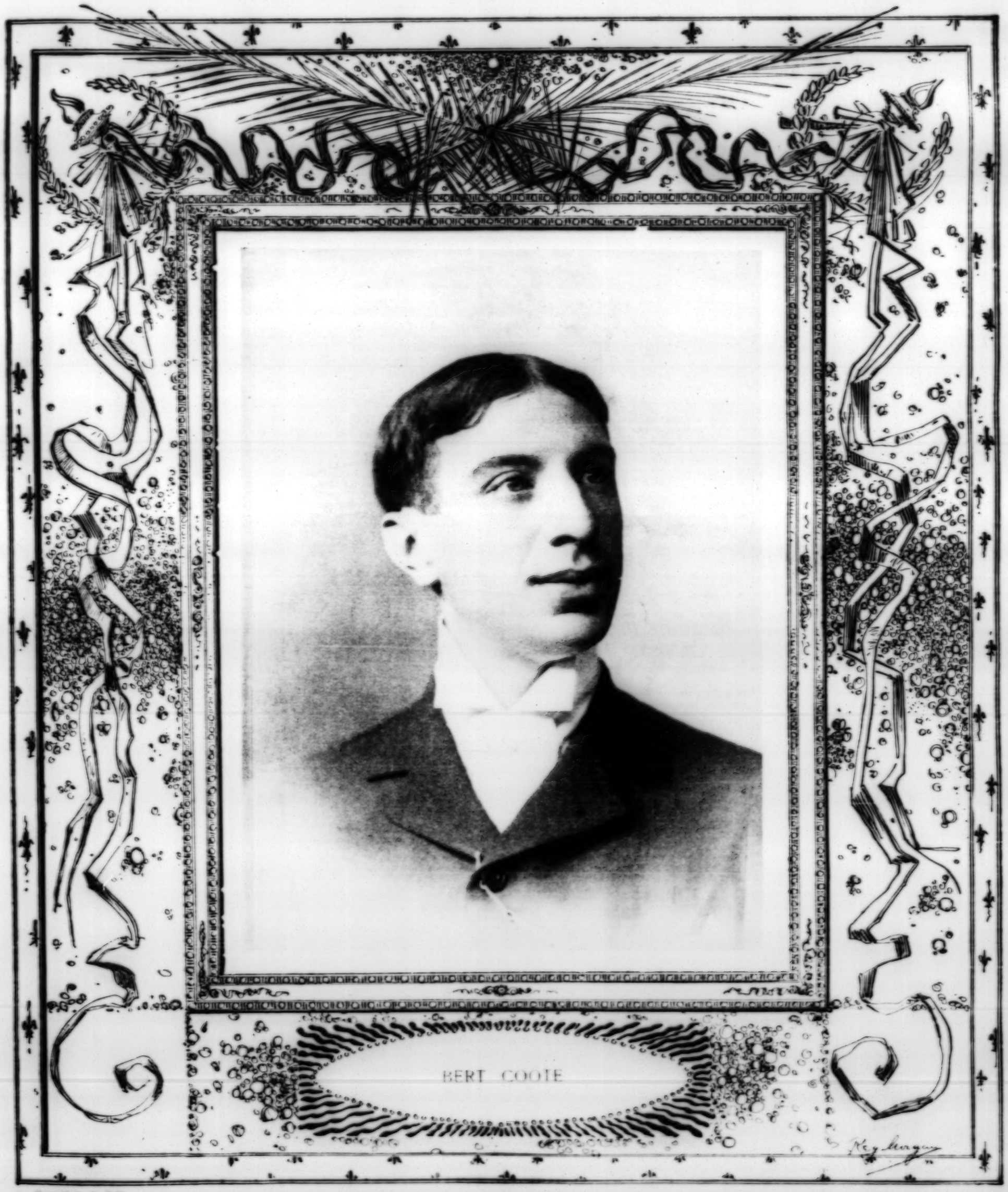

BERT COOTE

From photo. by Falk.

WINIFRED JOHNSON AND R. G. KNOWLES.

R. G. KNOWLES AND WINIFRED JOHNSON.

Perhaps the most conspicuous success ever made in London by an American performer is that of R. G. Knowles, whose picture appears on this page. Mr. Knowles is shown holding a picture frame through which he gazes with a merry twinkle in his eye, like the girl in the song. Some bright Englishman, on seeing this picture, said "that's R. G. Knowles in his usual frame of mind," and Mr. Knowles agreed to let it go at that.

R. G. Knowles was born at Hamilton, Ont. His parents were both natives of Buffalo, but his mother happened to be on a visit to her mother in Canada, and while she was there young Knowles made his first appearance.

When he was old enough he went to work, but the close confinement was not agreeable to his tastes or his health, so he gave up his position and determined to become an actor. He made his debut at the Olympic in Chicago meeting with little success. He secured a number of engagements at Chicago theatres, however, and gained experience. He toured the small towns of the West with a company playing variety and melodrama for awhile after this, and finally landed in New York. He secured an engagement to do a turn at Siegfried Cronheim's Theatre in Hoboken, but at the last moment Cronheim determined to dispense with Knowles' services, and told him so. Knowles would not be put off, however, in spite of the protests of Cronheim and the stage manager, he walked out in front of the curtain between the acts of the drama, and cracked jokes for half an hour. A New York manager was in the house, and he was so impressed with the nerve of the young man that he engaged him for his company as leading comedian.

He next appeared as leading comedian with Haverly's Minstrels, with which he remained two years. Augustin Daly then took hold of him and put him in his stock company. At the end of one year he left Daly and joined a company playing A Pair of Jacks. He stayed with this company for sixty weeks, and when he returned to New York made up his mind to go to London and see if he could get a footing in the music halls as an entertainer. He made his first appearance there in the Trocadero, and it was not very long before he was at the top of the bills in the leading halls. Since then he has been riding on the top wave of popularity. His peculiar American methods of fun making seem to appeal irresistibly to the Britishers, and his gags and songs are always greeted with the heartiest laughter.

Winifred Johnson, whose picture appears with that of Mr. Knowles, is the wife of the comedian. She also is a popular performer. Her specialty is negro melodies with banjo accompaniment and banjo solos. She is an expert performer on this instrument, and her services are always in demand.

Mr. and Mrs. Knowles arrived here a few days ago on a flying trip. Mr. Knowles is combining business with pleasure, and before he leaves for London next Saturday he may string a few surprises on his American friends. He represents the firm of Hugh Jay Didcott, limited, who control one of the most progressive agencies in London.

THE RIVALS IN NEW YORK.

But one performance of The Rivals will be given in New York by the cast of stars organized by Joseph Brooks and C. B. Jefferson. This will be at the American Theatre on the afternoon of May 7. Walter Burridge has completed two beautiful interior sets and one drop representing an old street in Bath, after models by Joseph Jefferson. Most of the stars engaged in this production are playing this week at the head of their own companies. Three one night stands will be played by the combination before New York is reached, so that the performance here should be a smooth and even one.

BERT COOTE.

A picture of Bert Coote, the well-known comedian, adorns the first page this week. Mr. Coote has just finished his second season as star comedian of The New Boy, and is now busying himself with his plans for next season.

Mr. Coote is an Englishman by birth, but has been identified with American theatricals for a number of years. He made his debut in 1872 when but five years of age, as one of the babes in Babes in the Wood, at Sadlers Wells' Theatre in London. The following year he played in Frank Green's burlesque, Cherry and Fairy Star. He continued a successful career in children's parts for several years, until he was big enough to appear as a chorus at the Adelphi Theatre, London, where he remained three years. His next engagement was with Wilson Barrett, and he played with him in Jane Shore, at the Princess'. Engagements at Drury Lane and the Gaiety followed. At the latter theatre he made a hit as Bailie in Chimes of Normandy. He next played in a pantomime at Portsmouth. After that he went to London and joined Lotta's company, playing Kit in The Old Curiosity Shop. About that time he was seen by Frank W. Sanger, who engaged him for America to play Chip in Dreams, in which he made a decided hit.

Since that time Mr. Coote has been before the American people in a prominent way. He has been leading comedian with Patti Rosa, Kate Castleton, and Vernona Jarbeau, with whom he spent two seasons. He has also played prominent parts with Frank Daniels, the Alcazar Theatre, San Francisco, and Cordray's Stock company, Seattle, Wash. For the past two seasons Mr. Coote has been starred in The New Boy, in which comedy he has been seen to the greatest advantage. His methods of making fun are original and quaint, and he never fails to bring a laugh from his hearers at every point intended by the author, and at a great many more points which the author never dreamed of as being funny.

Next season Mr. Coote will star in partnership with Nick Long in a comedy called The Other Man's Wife. They will cover the territory in which Mr. Coote has become such a favorite, and have every hope of making a pronounced success of their venture.

A REVIVAL OF AFTER DARK.

Dion Boucicault's famous old melodrama, After Dark, will be revived at the Academy tonight by W. A. Brady, who controls the rights to the play. After Dark was one of Boucicault's numerous "pot-boilers," hastily adapted from the French to replenish the depleted treasury of the London Princess' Theatre.

This was the first play to make effective use of a mimic train of cars upon the stage. The hit of the original production was Dominick Murray's comic Hebrew, Dicey Morris, whose catch words became common throughout all London. This character will be played to-night by Doré Davidson, who is especially successful in this line of character work.

Manager Brady promises an elaborate production of the old play. In the music hall scene, Maggie Cline and Press Eldridge have been engaged to add the spice of variety to the performance.

☞ *Always have open time for good attractions. Wire Johnstown Opera House, Pa.*

A RUBENSTEIN FESTIVAL IN NEW YORK.

Under the personal supervision of Hon. S. E. Clarovska, Russian Consul-General, a musical festival will be given at Carnegie Music Hall in May, to aid in erecting a statue to Anton Rubenstein at St. Petersburg. An orchestra of seventy-five musicians will be under the direction of Professor Platon Brounoff, a pupil of Rubenstein. Aside from the opening number, a symphony overture entitled "Russia," composed by Professor Brounoff and dedicated to the memory of Rubenstein, the programme will be devoted to Rubenstein compositions. A speaker of national repute will be asked to give an introductory talk before the musical programme. The solo division, four in number, will be of representative musical talent.

A BLACK OTHELLO.

Louisville enjoyed, on April 22, a performance of "Othello, the Moore of Venice," by a negro Shakespearean club, which recently played to a $300 house in Jeffersonville, Ky. The advance announcement of the management heralded "The young Afro-American Tragedian, Charles Wallace, supported by Miss Eva Frazier, in the Stella Role as Desdemona, and a Talented Company of Local Tragedians. This performance and acts of three hours' uninterrupted sway, which presents a remarkable entertainment, unequaled in every particular, setting at defiance all the laws of gravitation and entirely beyond the simultaneous supremacy. We propose to devote the season of 1895-96 exclusively to the patrons of this company, presenting a performance free from all objectionable features."

A BOGUS AGENT.

Al G. Field offers a reward of $200 for information that will lead to the arrest and conviction of a man who has illegally represented himself in the country as an agent of the Al G. Field's Minstrels. The fellow has borrowed money, defrauded hotel, transfer, and printing people, and obtained theatre tickets on Field's name, giving a new name in each town. He is said to be about five feet eight inches in height, of fair complexion, with rosy cheeks, large nose, weight about 150 pounds, grey eyes, light brown hair, and smooth face, and teeth heavily filled with gold. James L. Ward, Walter C. Berkeley, and C. W. Johnson are three of his aliases. P. J. Kelley, Superintendent of Police, at Columbus, O., will receive information.

AMERICAN DRAMATISTS BILL APPROVED.

The latest report of the Executive Council of the American Copyright League, dated April 20, contains a special resolution approving the bill offered in Congress by Amos J. Cummings in behalf of American dramatists, providing more adequate means for the enforcement of dramatic copyright, and the secretary was authorized to organize the musical composers of the United States against a manufacturing clause for music in copyright law.

A NEW WAR PLAY.

James K. Collier's new war play, Stonewall, was first produced at Wilmington, N. C., April 10, by the Langdon Dramatic company, with success. The scene is laid near Chancellorsville, Va., and the main features are the love of a Federal Captain for a Virginia girl; an exemplification of the faithfulness of the old slaves; the death of Stonewall Jackson and the surrender at Appomattox. George Hewlett, a local negro character actor, assisted in the production and made a big hit.

REFLECTIONS.

Marie Engle secured a decree of divorce on Wednesday, in Chicago, from Gustave Amberg.

Maclyn Arbuckle has been specially engaged for Mark Antony, and the King in Hamlet for two weeks with Louis James, after which he returns to the Frawley company.

A lively battle occurred at St. John, Kans., April 29, between the employes of Bond Brothers' Circus and the citizens. A gambler traveling with the show was the bone of contention. Staves, spikes, and tent stakes won the day for the circus men, and several combatants were seriously injured.

A Third Avenue costumer and wig maker hangs out this sign: "Maskerade costumes. Wigs made. Childern hair cut, and Champooning."

Arthur Bourchier and his London company will appear at the Garden Theatre in this city next Fall in their English success, The Chili Widow.

Fred A. Goodwin, cousin of Nat C. Goodwin, has returned from Europe, and is engaged as baritone soloist at the Maine watering-places for the Summer.

The benefit tendered Manager Tunis F. Dean, of the Academy of Music, Baltimore, by the citizens of that city, to take place on Thursday night, May 7, promises to be most successful. Among those who have volunteered to appear are Blanche Walsh, Joseph Haworth, Lulu Tabor, Nora O'Brien, James Brophy, Fred Paulding, Jennie Sattarlee, Annie Meyers, "Bob" Graham, George Macomber, Edward Marble, Marie Cahill, James Young, John E. Kellerd, Anna Boyd, Walter Jones, Mons. Plancon, Zelma Rawlston, Charles Coote, John Marshall and several prominent society amateurs of Baltimore.

Grant Parish will spend the Summer at Atlantic City, N. J., as manager of the Olympia of amusements which is owned by Philadelphia capitalists. One of the features of Olympia is Shooting the Chute.

Before he determined to take a rest, Edward Harrigan contemplated a revival of several of his plays at a Broadway theatre, and with that view made an offer to Mrs. Annie Yeamans. That actress' engagement with The Great Diamond Robbery, however, will continue into June.

The Major's Appointment will be presented for Charity at the Garden Theatre on May 1.

John Landers Stevens and Fanny Gillette, were married on April 15 at San Francisco, Cal.

James B. Bradley, who had just closed a successful season with Al. G. Field's Minstrels, was married to Lillian A. Thorpe at Baltimore, Md., on April 12.

Charles W. Roberts, whose managerial record extends over some twenty years, during which he has been identified with many prominent stars, will in all probability look after the interests of an important new attraction next season.

The Royal Burlesquers, headed by Ada Mason, an English artist, and Paul La Drew, the male contralto, will open their tour in August, under management of Will K. Mason. Charles J. Kohn is writing The Manless Age, burlesquing the new woman movement, for the company.

Captain Kidd, Coin Collector, a new comic opera, book by Bert Leston Taylor, music by Walter H. Lewis, was produced at the Manchester, N. H., Opera House, on April 14, under direction of Ed. A. Morris.

L. Dow Weir and Caddie Weir have signed with Harry Green's The Hoosier Fair. George D. Loudon goes in advance, and Manager O. M. Tichenor has next season nearly booked.

THEATRE FOLK ON THE WHEEL.

"Theatrical people," said the polite young man in charge of a big cycling academy up by the Columbus monument, "are the very best sort of pupils for our line of instruction. Photographers, you know, say that professionals are the easiest to handle of all classes of posers, and we find in them the aptest, quickest, and most confident of students.

Confidence is half the battle in learning to ride the wheel, amounting to even more, perhaps, than a thorough knowledge of what one should do about mounting, steering and dismounting, for these items may be completely useless if a little less assurance be brought to their aid. Then, too, the actor or actress is of necessity the possessor of a certain share of grace and ease of manner which is a great assistance in mastering the tricky bicycle.

Professionals, as a rule, learn how to take care of a wheel without an instructor's support in one lesson, but subjects from other lines of life who occupy weeks—even months—of laborious toil before being able to control the wily "head" of the safety. This is because the would be rider is clumsy, over nervous or stupid, and these three drawbacks are seldom to be found in the actor or the actress. We have graduated a large number of professionals whose work upon the open road has amply fulfilled the promise given under our roof, and a week or so ago a merry party of our theatrical clients wheeled all the way to Coney Island and back again, finishing as fresh as daisies in Springtime."

Up on the Boulevards, the broad driveways at the side of the Hudson, and even away off on the real country lanes of green Westchester County, theatre folk may nowadays be seen seeking relaxation and fresh air through the magic medium of the bike. A great many of them have qualified as the most advanced of cranks, and some few have gone far enough to deserve the name of "scorchers." For an instance, take the merry company that is driving dull care to distraction every night at the Madison Square. A MIRROR man asked Otis Harlan the other day whether there were any bicycle riders among the exponents of A Black Sheep.

"Why, I should say so," he answered, "there's William Hatter, Harry Luckstone, Hattie Wells, Etta Gilroy and Rose Sutherland—all cranks on the subject. I wheel a little, but I don't call myself a crank as yet, because I can still talk of something else. Manager Frank McKee is also a cyclist."

At the Casino it was asked whether any of The Lady Slavey fun-makers rode the wheel. "Any?" replied one of the company, "Why they're all cranks—just look at that!" And there, in the street, was the sedate Daniel Daly wheeling away from rehearsal in his staid, funereal style, solemnly arrayed in a sombre cutaway business suit and a dolef'l derby hat.

Cyril Sc[illegible]ow and then to be seen near the Herald Square in a beautiful cycling suit, and Press Agent Corbett, of the same house, is a past-master in the wheeling art, having gone so far as to have his bike stolen and only recovered after a police court episode.

De Wolf Hopper enthuses over bicycles whenever base ball is not claiming his whole attention. Last Summer, while Hopper was running old Neptune and the sea serpent a hard race for popularity down at Manhattan Beach, the big comedian was regularly to be seen waxing excited over the Coney Island cycle races, and it was whispered that Hopper had a secret yearning to borrow a wheel and cut the pace for the flyers. John Philip Sousa, too used to view these same races with similar enthusiasm, and the racing men all admitted that Sousa's two-steps and marches were really composed to push them along on the three-lap track.

Ike Johnson, the eminent cycling instructor of the swelldom of New York and Newport, claims the distinction of having taught Pauline Hall, the first woman cyclist in America, to control the wavering wheel. "Miss Hall," says Johnson, "used to exercise on one of the heavy old tricycles, but when the first safety bicycle was brought to the Metropolitan Bicycling Academy, she expressed a desire to use it. She did not, however, like the idea of making a public exhibition of herself in the busy hours, and so I agreed to give a lesson in the early morning. Along about 5 o'clock one day—just in the grey dawn — she mounted the then wonderful machine, and I initiated her in its mysteries on the paths of Central Park before even the average citizen was awake. She has since toured over much of Europe awheel. In those days, I remember, that William Gillette rode one of the two highest 'ordinaries' ever built, his being one of the famous old 'expert Columbias,' with a front wheel sixty-two inches in diameter. Now he has a high-frame safety. Maggie Cline was another of my best pupils."

Trick cyclists have long been favorite performers on the vaudeville stage, but it is only since the introduction of the omnipresent safety that the wheel has asserted itself in other classes of entertainment. John T. Kelly was one of the pioneers in this particular line when he made a grand entrance on a bicycle in McFee of Dublin, and, dismounting gracefully, told Harry Kelly to put the machine in the stable and give it something to eat. Then Queenie Vassar introduced a wheel and a stunning cycling suit in one of Harrigan's plays, and, later, Nellie McHenry flashed upon us another wheel and a still more stunning suit in A Bicycle Girl. The three sisters Hawthorne, too, came along with a cycling song and dance, and now we have a dashing bicycle quartette in The Lady Slavey.

Lillian Russell is an enthusiastic wheelwoman, and has, so they say, purchased ten or a dozen bicycles in order that all her family may enjoy the sport as well as she. A partial list of other professionals who wheel includes Georgia Cayvan, Cissy Fitzgerald, Adele Ritchie, Cora Tanner, Alice J. Shaw, Camille D'Arville, Henrietta Crossman, Annie Russell, Minnie Renwood, Mabel Potter, Emma Levey, Virginia Earl, Linda Da Costa, Marie Dressler, Delia Stacy, Jessie Carlisle, Mabel Wallace Howe, Babette Rodney, Sylvia Hoyt, Laurel Atkins, Helen Marlborough, Isabel Haslam, Florence Farrington, Josie Zella, Genie Uniss, Dawn Griffith, Mamie Moore, Ida Moreland, Beatrice Orne, John Drew, Marshall P. Wilder, Daniel Frohman, Julius Steger, Henry Norman, Joseph Herbert, Walter Jones (who has a nickel wheel with gold trimmings), James F. Hoey, J. G. Saville, Francis Carlyle, William Harcourt, James J. Corbett, Charles Danby, Gus Kerker, Charles Dickson, Nat C. Goodwin, Richard Carle, Nicholas Burnham and Talmadge Burnham.

GEORGIA CAYVAN'S NEW PLAY.

Perhaps the greatest success that Georgia Cayvan achieved in New York during the years when she was leading woman at the Lyceum Theatre was in the melodrama of Squire Kate, where she enacted one of two sisters in love with the same man. Her assumption of jealous hatred was praised as a notably strong and effective piece of acting. For Miss Cayvan's coming starring tour she has secured a play built on somewhat the same lines as Squire Kate. The play has been given the provisional title of Lillette and Jean; it tells the story of two sisters—one married, the other jealous of her sister's happiness endeavoring to steal her husband's love. The author of the play is none other than Mme. Sarah Bernhardt who is said to have written it expressly for Miss Cayvan.

SHAKESPEARE'S BIRTHDAY.

Thursday last was the anniversary of the birth of William Shakespeare and the day was aptly celebrated both here and in England. At the poet's birthplace, Stratford-on-Avon, the streets were gayly decorated with British and American flags, and the quaint little town was crowded with visitors. United States Ambassador Bayard and Mrs. Bayard were the guests of the Vicar of Trinity and attended the dedication of the window, erected at a cost of $400 with money received from American visitors at Shakespeare's tomb.

The window represents Our Lord in His mother's arms, receiving the worship of the Magi. In the lights on one side are figures representing the English church, St. Egwin, Bishop of Worcester, and England at the time of the colonizing of America; King Charles I. and Archbishop Laud.

On the other side of the window are the figures of Amerigo Vespucci, Christopher Columbus and William Penn. When the window is completed it will contain a figure of Bishop Seabury, but this will not be ready this year.

The dedication of the window was accompanied by a special religious service, after which the Ambassador unveiled it and delivered a short address. He said:

"I am inclined to think Shakespeare was as good an American as he was an Englishman. Americans are not in the least disposed to permit Englishmen a primary share in the reputation and character of that wonderful man.

"It is here in his home that we have—I will not say of intonation; we are provincials and may differ from other provincials in that (laughter)—that I am convinced no two peoples on the face of the earth have so much in common as the free men of America and the free men of Great Britain.

"The man who fails to see that, and perhaps the one who does not feel it, will probably be found to be neither an Englishman nor an American. We feel the community of race and speech, and we feel that we are commemorating the man who was the master in the use of our mother tongue."

The Countess of Warwick, who had come from Paris purposely to attend this celebration, sat next Mr. Bayard and led in applause.

In the afternoon a most interesting ceremony took place in the Shakespeare memorial theatre, when United States Consul Parker presented to the theatre and museum a portrait of Edwin Booth as Hamlet on behalf of the Players' Club of New York, founded and endowed by Mr. Booth.

Mr. Parker said in brief:

In the name of the Players' Club, with the good will of every one of its members, the best wishes of the profession which the Players' represents, and with the knowledge that the American people will indorse this act, I have great pleasure in presenting to the Shakespeare Memorial Theatre and Museum this excellent portrait of a man who, in lands unknown to the master dramatist of all times, has illustrated his lofty creations.

After describing the Players' Club, its formation and its work, and speaking of Rev. Dr. Houghton, of the Little Church Around the Corner, Mr. Parker continued:

Americans have abundant reason for pride that they have been able not only to keep pace with the progress of the English-speaking stage, but to add to its high and honorable traditions. The names of two generations of Booths, three of Jeffersons, two Warrens, Drews and Davenports, in addition to those of Charlotte Cushman, Laura Keene, Lawrence Barrett, John S. Clarke, Edwin Forrest and Mary Anderson, enable us to say that we have honestly tried to do our part in the development on the loftiest lines of the art of ministering to the pleasure and instruction of a people.

Mr. Parker spoke in warm terms of Edwin Booth and his work and his blameless life, adding:

We only pay you the most delicate of compliments when we ask you to give hospitality to his portrait on the walls of Shakespeare's Memorial.

The Chairman said the gift was received in the name of Shakespeare's American admirers by the Governors, and asserted that it only adds another link to the good will between the two countries, which "are the same in art and literature."

In the evening a performance was given in the theatre of Richard II., one of Shakespeare's chronicle histories, which has not been acted since Charles Kean revived it at the Princess' Theatre late in the sixties. The Stratford performance was most careful and thorough. Ambassador Bayard and Consul Parker witnessed it and applauded it with enthusiasm.

Here in New York the day was celebrated as usual at the Players' Club with a reception for women. More than five hundred were present during the afternoon. A luncheon was served by Sherry.

The guests were received by Daniel Frohman and Frank W. Sanger, officers of the House Committee, assisted by Brander Matthews, Laurence Hutton, James K. Hackett, Henry Miller, Walter Stearns Hale, Fritz Williams, Frederic De Belleville, Cyril Scott, Henry E. Dixey, J. H. Ryley and others. Among the ladies present were:

Mrs. Henry E. Abbey, Maxine Elliott, Mrs. Hart (daughter of William E. Burton), the Misses Frohman, Abbie Sage Richardson, Mrs. Brander Matthews, Clara Louise Kellogg-Strakosch, Mrs. John Drew, Sr., Mrs. R. H. Stoddard, Isabelle Coe, Blanche Walsh, Mrs. McKee Rankin, Mrs. Henry Jewett, Katherine Grey, Mrs. E. C. Stedman, Mrs. Elihu Root, Mrs. Louise Eldridge, Mrs. Louis Aldrich, Jennie Weathersby, Mathilde Cottrelly, Mrs. F. Hopkinson Smith, Mrs. Stanford White, Mrs. De Wolf Hopper, Viola Allen, Mrs. Augusta Foster, Maggie Mitchell Abbott, Fanchon Paddock, Mrs. Wilton Lackaye, Mrs. Barney Williams, Mrs. G. H. Mitchell, Mrs. Thomas Whiffen, Mrs. W. G. Jones, Mrs. John Drew, Jr., Mrs. Agnes Booth-Schoettel and Alice Kauser.

THE CASINO'S NEW REVIEW.

Gay New York, the new Casino review, will be produced on May 29. Rehearsals of the chorus began last week, and yesterday the principals met for the first time. As usual, the piece will be a melange of satires on the season's productions. Most of the parts are "bits," and every one will be kept guessing till the first night as to who will score the biggest hit. One of the scenes will show a frigid meeting between the leading New York managers, in which they indulge in bitter sarcasms at each other's expense. The author of the skit is said to be Mr. McClellan, formerly editor of *Town Topics*, who adapted The Lady Slavey for American use.

ALVIN JOSLIN LOSES A CASE.

A suit brought by Joshua M. Hyde, of Leonardsburg, O., against Charles L. Davis (Alvin Joslin), of Pittsburg, was tried before Judge Wright at Delaware, O., last week. The verdict, in favor of the plaintiff, was for $1,440. Action was brought to recover damages to character sustained by Hyde when Davis discharged him from the management of the Alvin Theatre, Pittsburg, in which place Hyde had been favorably known for many years.

EXPLOSION DURING A PERFORMANCE.

A magnesium light apparatus exploded during Alexander Salvini's performance of The Three Guardsmen at Meyer's Opera House, Janesville, Wis., April 19. The entire company was on the stage at the time, but all escaped excepting Max Mazanovitch, the property man, who was badly injured by flying bits of metal. The scenery was damaged, but no panic occurred, and the performance was continued.

SCENES FROM CURRENT PLAYS.

CHARLES HARBURY. LOUISA ELDRIDGE. FREDERICK BOND. ISABELLE COE. KATHERINE GREEN. MAX FIGMAN.

GARDEN THEATRE: HIS ABSENT BOY. ACT III.—MR. PENNIE'S COTTAGE.

MR. PENNIE: *"He's my son no longer—but I shall continue his allowance!"*

From a flash-light photograph taken expressly for THE DRAMATIC MIRROR by Joseph Byron

IN OTHER CITIES.

ST. PAUL.

The Metropolitan Opera House was packed 15 by a brilliant audience, the occasion being the benefit of the Minnesota Boat Club. The entertainment opened with the presentation of sixteen beautiful living pictures, after famous artists, most admirably produced by a number of St. Paul society ladies under the direction of Alden A. Stein. The pictures elicited hearty applause. Following was presented a very entertaining farce comedy, entitled Mr. Schuyler's Fiances, by Caroline M. Beaumont, a popular member of St. Paul society. The characters were well taken by Miss Sturgis, the Misses Wanzer, Hawkins, Horn, and Messrs. Barrows, Griggs, Willard and Jamme. The entertainment proved an artistic and pecuniary success. By request a matinee performance was given 16 to a large attendance. Hi Henry's Minstrels drew large and delighted audiences 16-19. The co. gave a worthy and enjoyable entertainment embracing many unique features. In the first part and olio the costumes were neat, bright and catchy, the jokes are new and the singing and dancing exceptionally good. With Frank E. McNish, Arthur Deming, Larry McEvoy and J. Marcus Doyle as end men and J. Albert Gates in centre, they kept the audience interested and on the laugh. Frank McNish made a hit in his dance and the latest importation, Master Williams, has a very pleasing soprano voice. J. Albert Gates sang several numbers in a strong, full voice with fine effect. A very pleasing feature was the rendition of several concerted numbers by Hi Henry, a cornetist of fine ability, accompanied by one of the best minstrel bands ever heard in this city. The three Rexford Brothers do a fine act. Arthur Deming was very entertaining in his songs and sketches. A strong and very interesting feature was the juggling of the original Hindoo Fakers which are simply marvelous. The performance gave great satisfaction. Hi Henry's Minstrels, headed by Mr. Henry and his two military bands on parade, made quite a sensation. Stuart Robson and his excellent co., under the direction of William R. Hayden, presented Mrs. Ponderbury's Past, preceded by the comedietta, Blue Sulphur, 20-22 opening to a large and appeciative audience who most heartily enjoyed Mr. Robson in the part of Mr. Ponderbury, a character that permits him to show a rich vein of humor and methods that are peculiarly his own. Mr. Robson met with a cordial reception. Henrietta Vaders was strong and impressive in the part of Mrs. Ponderbury. The Madame Pollacca of Carrie Radcliffe was a bright, clever and effective characterization. Fanchon Campbell was very pleasing in the part of Ethel. Benjamin Howard, Theodore Hamilton and John L. Wooderson do good work in their respective roles. Blue Sulphur was presented by an excellent cast and took well. The performance gave general satisfaction. Rhéa in Josephine and Nell Gwynne 23-25. Frederick Warde in repertoire 26-29. John Stapleton's co. 30-May 6.

At Litt's Grand Opera House, the new Gus Hill's Novelties 19-25 opened to S. R. O. and audiences that greatly enjoyed one of the strongest vaudeville performances seen in this city for some time. An attractive feature was the interesting feats in club swinging performed by Gus Hill. Bonnie Lottie is a very taking song-and-dance artists, her plessing rendition of several recent songs meeting with great favor. Fred H. Leslie's trained dogs were a very attractive feature. The unique tricks and marvelous leaps by greyhounds perfectly astonished the audience. Estelle Wellington is a very clever eccentric singer and dancer. Daly and Devere, Bentley and Cameron, Gray and Conway, McCabe and Daniels, Bert Shepard, and Romalo Brothers do excellent work in their respective roles. The performance took well, and promises a good week's business. John J. Burke in The Doctor 26-May 2.

At the Auditorium Saturday 25 the six-day bicycle race started. There was a very large attendance. About four thousand people watched for two hours, the five young women contestants chase around the track. The prizes aggregate $700. Now that we are beginning to have fine weather the bicycle craze is becoming stronger and stronger, drawing heavily on the houses of amusement and the streetcar lines.

Arthur Deming, with Hi Henry's Minstrels, is a clever comedian and possesses a very pleasing voice. He made a great hit in his song, "Susanawamalinda Jane Brown."

Frank E. McNish gave a neat and impressive recitation of "Workers Upon the Stage" that won for him rounds of applause and much favorable comment.

George H. Colgrave.

JERSEY CITY.

Edward Harrigan and co. announced a return engagement at the Academy of Music April 20-25 in My Son Dan. Mr. Harrigan has always been a favorite here, but a play without the old Harrigan song and dance contingent seems to be not the proper thing. My Son Dan is well written, but it lacks the tuneful songs which has helped to make all of Mr. Harrigan's plays. The co. is almost entirely a strange one, only a few of the old favorites being in the cast, and those that were in it appeared to be forgotten by the audience. Rose Braham is a new and valuable addition to the co. The Great Northwest 27-May 2; On Erin's Shores 4-9.

The Palma Club held its last stag 18 to a big house. Appearing were Carrie Fredericks, song and dance; William De Bar, contortionist; the Versatile Trio, singers; George Thomas, humorist; Georgie St. Lawrence, imitations; Mitchell and Jess, the Irishman and the sport; Tommy Harrison, boy singer, and the Bland Sisters, song and dance.

Van Amberg's circus, museum and menagerie comes 29, and Barnum's follows May 4.

The benefit committee of Jersey City Lodge of Elks were the guests of Manager Hartz, of the Lyric Theatre, Hoboken, 21. The committee went to see Russ Whytol and wife in For Fair Virginia, and were much pleased with the performance. This will be the attraction for the night performance at the benefit of Jersey City Lodge on May 11, at the Academy of Music here. Mrs. E. L. Fernandez will furnish the afternoon performance by putting on the children on the stage.

The Fagan Association, composed of the Academy of Music stage hands, had a successful ball 16. A large crowd was present, and a dance was dedicated to The Mirror.

Florence Bindley returned to her home in this city 18, having been compelled to end her season on account of sickness. Buffalo and Canada had to be cancelled. Miss Bindley will spend six weeks at the Danville, N. J., baths.

Luker Brothers, of this city, the transfer men, have completed the erection of a large stone building here, with an openirg 60x100, for the purpose of caring for the scenery and properties of cos. wishing to store here. The building contains a paint frame, a studio and a carpenter shop, and every facility is afforded for overhauling and putting in shape property left here on storage.

The Union Club stag 21 introduced Marion and Pearl, comedians; Paixcon Brothers, acrobats; Frank Latona, comedian; Flossie Hughes, song and dance; Morton and Revelle, sketch; Morgan and Flaherty, Irish comedians, and William Corcoran, singer.

Edward Harrigan will close his season after the performance 25, in this city, at the Academy of Music.

Belle Archer is at her home in Bayonne, N. J.

A handsome portrait of Manager George Hartz adorns the lobby of the Lyric Theatre, Hoboken. It was hung upon the wall during Mr. Hartz's absence from the theatre, and then sprung upon him as a surprise. Artist Lehnhoff, of Hoboken, did the work.

At J. Leslie Gossin's benefit at Hasbrouck Hall, Carrie Errold appeared as Camille with much success. William Broderick sang a new song, by Conchois, of Chicago, "Since Thou Art Mine," and it is the hit here at present.

The Schubert Glee Club gave its closing concert at the Tabernacle 21 to a big house.

Walter C. Smith.

BUFFALO.

E. H. Sothern in The Prisoner of Zenda played to splendid business at the Star Theatre 16-18. Mr. Sothern has never been seen in this city in any part which suited him so well, nor has he been more enthusiastically received. At each performance he received a number of curtain calls.

Kellar, the American wizard, in a series of clever, mystifying experiments, delighted large audiences at the Star week of 20. Mrs. Kellar's mathematical feats were the wonder of all who saw her.

Hoyt's A Contented Woman, with Caroline Miskel Hoyt as the star, will be at the Star 27-29. A Contented Woman received its first production in this city at the same theatre.

J. B. McCormick, in advance of Hoyt's co., while in the city, stated to the Mirror correspondent that the play has been materially improved since its original production in this city. Mrs. Hoyt will visit Europe this Summer for the first time. Mr. Hoyt goes with her.

Loie Fuller was at Music Hall for a single performance 17. Miss Fuller was enthusiastically received by a packed house. With the exception of Miss Fuller, the performance was very poor. La Loie gave four of her principal dances, La Nuit, Le Feu, Le Firmament, and Les Lys du Nile.

Neil Burgess in The County Fair played a five nights' engagement at the Music Hall 21-25. This is Mr. Burgess' first appearance in this city as Abigal Prue, although The County Fair played a week's engagement at the old Academy of Music several years ago. The play was well patronized.

Charles E. Blaney's A Baggage Check began a week's engagement at the Lyceum Theatre 20. The play is nothing more than a number of exceedingly clever specialties strung on a slight thread of a plot merely strong enough to hold the farce together. The manager of the co. states that A Baggage Check has done a phenomenal business this season. J. T. Kelly and Lizzie Melrose divided the honors with a number of good artists scarcely behind them in point of merit.

What Buffalo needs is a roof-garden. The Summer nights in the Queen City of the Lakes are delightful, and there are many river and lake resorts within a few minutes sail, consequently Summer opera in Buffalo seldom paid. The stock cos. which have been here at one time or another of the theatres have not played to very good business, but there is a demand for a roof-garden, and the manager who starts this in Buffalo ought to make it pay.

Marian De Forest.

PROVIDENCE.

Hanlons' Superba with its novel scenic and mechanical effects, drew good sized audiences to the Providence Opera House 20-25. The spectacle was even better than last season, and a number of new features have been added. The hit of the performance was made by Charles Guyer, who had the role of Pierrott. His clever specialties and drolleries were interesting and enjoyable. Ellenore Carroll as Leander, Bertha Bayliss as Superba and Ada Sterling as Wallalia were others who deserve special mention. Henry Irving and Ellen Terry 27-29.

Hammer and Tongs Society of Brown University in their new burlesque, Florida Water, 30 May 2.

The Rainmakers with those two clever comedians Donnelly and Girard in the leading roles, furnished an entertainment that met with unbounded favor at Keith's Opera House during the week 20. The stars introduced a number of new songs and jokes and were applauded at every opportunity. The supporting co. was exceptionally strong and included Charles J. Ross, Mabel Fenton, Jessie Gardner, Iuro Fox, Nelly Lynch, and the Rogers Brothers, each of whom rendered specialties of merit. The performances went with a snap and every one was well pleased. Business very good. Geo. W. Munroe in A Happy Little Home 27-May 2.

Crimes of a Great City was the bill at Lothrop's Opera House 20-25, presented in a satisfactory manner by a specially engaged co., including Thomas and Watson and the Rinehart Sisters. During the action of the play specialties were furnished by the Rineharts. Birds of Prey 27-May 2.

The sixth and last concert by the Boston Symphony Orchestra was given at Infantry Hall 22 before a large audience. Ben Davies was the soloist and sang the "Prize Song" from Die Meistersinger, and the "Spring Song" from Die Walkure.

At the Superba matinees souvenirs were given to each child who attended. They comprised books, dolls, watches, fish ponds and a variety of toys.

Providence people who want to see The Rivals with the star cast will have to visit Boston or some other city which has a large theatre. The co. was booked to appear at the Providence Opera House May 30, but last week the management sent for a diagram of the house and immediately afterwards canceled, because the theatre was not large enough, at the regular rates to be charged, to play here and pay expenses. We are very much disappointed.

Gus Hill's New York Stars will close season at the Howard Athenæum, Boston, May 2.

Nat Childs and John Warner have been here the past week in the interests of Henry Irving and Abbey, Schoeffel and Grau.

Speculators had another chance for business the past week, buying up tickets for the Irving-Terry engagement. The sale opened at 9 A. M. 20, and although prices are doubled it is very large. Ten tickets only were allowed each individual.

Bark Hughes and Mark Ellsworth, formerly members of Lothrop's Stock co., are now members of the T. C. Hamilton Comedy co.

Howard C. Ripley.

DETROIT.

Francis Wilson opened at the Detroit Opera House 20, when he was seen for the first time in this city in the latest successful addition to his repertory of comic operas. The Chieftain is by no means new, having been launched in London way back in the sixties. The music is by Arthur Sullivan and the libretto the work of F. C. Burnand, and when first introduced it was a one-act piece styled The Contrabandista. It was resurrected in London Dec. 12, 1894, after the composer had retouched it and added another act. Mr. Wilson secured the American rights. It proved a complete success in his hands, and so came our happy opportunity this week of hearing again the melody of Sullivan's music in connection with witty lines, and all the pleasant accessories which go to make up good comic opera, appropriate scenery, picturesque costuming, pretty faces, graceful dancing, good singing, all of which are to be found in rich profusion in The Chieftain. If Francis Wilson only posed as Peter Grigg he would be a successful laughter creator, but when we take his Spanish dancing, his droll singing, and all things combined into consideration, he is simply irresistible in the character of the English tourist. Lulu Glaser in the part of Rita is entitled to much praise for the character of work done as is also Lillian Carllsmith. Alice Holbrook captivates the audience with her dancing. There was a very large house in attendance on the opening evening, who enthusiastically applauded the efforts of Mr. Wilson and his co., and finally insisted upon the comedian making a speech, which he responded to by a few happy remarks in his own humorous style. The engagement was for three nights only without a matinee.

The Detroit will remain closed the remainder of the week but will open 27 with James A. Herne in Shore Acres.

The Sunday afternoon matinee has been discontinued at Whitney's Opera House, so that the first presentation of The Girl I Left Behind Me was given in the evening to a very large house. The play has been seen here for three successive seasons, so it is therefore as well and favorably known to Detroiters as it is elsewhere throughout the country. It is one of these plays that appeal only to the nobler side of human nature, and if more plays of its caliber were only seen upon the stages of our popular priced theatres throughout the country it might truly be said that the stage is a great lever for uplifting the people. The same bill will continue all week at this theatre with the regular matinees throughout the week. Next on the boards will be Ida Van Courtland.

As announced last week, Mr. and Mrs. Baldwin will continue to give their unique entertainments at the Lyceum throughout this week. They have attracted a great deal of attention during their stay in the city as some of their tricks and revelations are decidedly sensational. They will no doubt continue to draw large audiences for the remainder of their engagement, which does not close until 25. They will be followed 26 by Irwin Bros. Specialty co.

Last Saturday evening the regular season closed at the Capitol Square, and Manager Campbell generously arranged a benefit for the actors so that they will play all this week, receiving the gross receipts. They are playing A Daughter's Devotion, and we hope will do a big business.

Kimball.

KANSAS CITY.

The present week has been one of quiet compared with the last few weeks. A Milk White Flag will appear at the Coates April 23-25.

Lewis Morrison, supported by Florence Roberts and Walter Whyttlesey, has been pleasing good-sized audiences with his popular and thoroughly good presentation of Faust. The co. was well balanced throughout, and the electric and scenic effects were excellent. J. J. Corbett 26-May 2.

The Ninth Street Opera House is dark this week owing to the closing of The Fencing Master. Robert Mantell 26-May 2.

The Auditorium has been dark the entire week and will not reopen until the commencement of the Summer stock season. W. F. Blande, who managed the stock co. here in 1892-93, has engaged a strong co. and will open May 4 in Benedict Arnold. Among the people engaged are Merri Osborne, Henry Jewett, Rose Eytinge, Fanny McIntyre, Florence Hastings, Kenyon Bishop, Thomas J. Coleman, W. F. Owen, C. L. Doughty, E. P. Price, Walter Raymore, Walter Walker and Charles Charters. These people certainly ought to prove a strong attraction, and under the vigorous management of Mr. Blande will undoubtedly prove successful.

The stock co. at the Gilliss presented Ten Nights in a Bar-room 19-25 to moderate audiences.

The Apollo Club concert occurs at the Coates 28.

Duse is booked for the Auditorium 18.

Colonel R. G. Ingersoll will deliver one of his lectures at the Coates 3.

Frank B. Wilcox.

American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

SAN FRANCISCO.

Richard Mansfield opened to a large audience at the Baldwin Theatre April 13 with Beau Brummel as his first production. It was very well received, and showed that the San Francisco audiences still remember the good old piece that they have seen before, but of which they never tire. The fashion of the house suffered somewhat on account of a swell amateur theatrical performance given in the city, which took several hundred of the top-notch people away from the theatres, but their absence was scarcely noticed and the house was well filled. Mansfield's quiet and forcible style has a charming simplicity, yet a great power, of which a regular theatregoer would never tire. He is artistic in the extreme, and each time one sees him he appears to a greater advantage than before. Jennie Eustice is about the only change made in the co. since they were here before, and she did the part of Mrs. St. Aubyn with grace and force. She is a charmingly beautiful woman, and her work in connection with this attraction makes her most valuable to the co. Beatrice Cameron played the role we have seen her in before of Mariana Vincent and was well received by the audience, being the recipient of many of the flowers that make California famous. Beau Brummel's valet was portrayed by A. G. Andrews with force and humor. W. N. Griffith was good as Vincent. Edmund Lyons, Joseph Weaver and Orrin Johnson doing their parts each as artistically as the greater ones. Mansfield will follow with The Story of Rodion, the Student, Prince Karl and Dr. Jekyll and Mr. Hyde, and others of his large repertoire.

Frank Mayo in Pudd'nhead Wilson is packing the house to the doors every night at the Columbia Theatre. On Saturday night hundreds were turned away, and if there was any open time for the theatre the piece could easily run many weeks, for not half of the regular patrons of the theatre will have an opportunity of seeing this splendid production before their season closes. We can remember when there was a veritable hoodoo on this particular theatre, but the only hoodoo that seems to prevail now is on the people who come a little late and fail to get inside. The success, even for San Francisco, is remarkable, but it simply shows what the San Francisco public will do when given productions and pieces that are worthy of their attention.

Michael Strogoff opened at Morosco's Grand Opera House and is most effectively staged, Darrell Vinton taking the title role. Business at this popular house is always good.

At the Alcazar Josephine Grassman is doing Cad the Tomboy to good houses, who seem well pleased with her work. Leonard Grover, Jr., as Tom Ward, the gasman, and Grover Sr., the villain, are equally attractive in their resective roles. The continuous performance has been discontinued, as it was not found to be popular with San Francisco people, and regular performances are drawing steadily.

Last Thursday afternoon the Columbia School of Dramatic Art held its sixth public performance before a large audience. Leo Cooper, the director of the school, has had remarkable success with the students that he has taken, placing nearly every one of them in good positions. The performance on Thursday was a most creditable one, opening with music by a mandolin club. Miss L. Meredith did Alfred Ayres' "Oh, Sir!" in a most finished and charming manner. Miss Van Armringe gave a very clever character impersonation. A one-act comedy, A Parent's Tribulation, in which George Phillips, Helen Maurice, Miss S. Gray, and Miss C. Lathrop read parts was very good, Helen Maurice doing particularly fine work. Minnie Ferrie did The Window Curtain. James Keane rendered the dream scene from The Bells. R. W. Traver and Miss M. Capwell were exceedingly good in An Oak in a Storm, a clever comedietta from the French. Freda Gallick, who was seen not long ago with the Frawley co., did Mary Stuart with Miss M. Colby as Queen Elizabeth. The interesting programme concluded with Hearts, the *Herald's* prize play, done by Norman Merrill, George Ryan, Ellen Deane, Effie Boude, and Miss A. Henrick.

The managers of the Columbia Theatre Dramatic School have reason to be proud of its splendid results since its opening in August last year. The school has thus far graduated about twenty-five students. Freda Gallick, who played with the Frawley co., was made a flattering offer by the manager of Tom Keene. Pauline French is playing leads with Harry E. Dixon, and Miss Elsmere and Lillian Dane went with A Texas Steer. May Warring has been engaged for juvenile roles by a stock co. in Oakland. Floy Ballinger has gone with Milton Nobles, Miss Stewart with Corinne, and Dr. Sprague has been engaged with Louis James for the coming season, while Humphrey and Hopkins, two clever comedians, are playing comedy parts at Morosco's Grand.

The Orpheum has a number of new acts this week, the Nawns appearing in a new and amusing comedietta, The Broken Pledges, showing the shortcomings and comical sorrows of a man who is running for the office of alderman. Rosie Rendel added some good new characterizations to her dances. Segommer won the usual amount of applause for his accomplished ventriloquism, and La Belle Carmen added new steps to her terpsichorean performances on the wire.

At the Tivoli Bluebeard is still the attraction, and is enjoying a most successful run. New features have been added to the ballets, rendering them exceedingly effective, while the beautiful scenery provides a fine setting for the brilliant tableaux which form a striking feature of the extravaganza.

Jas. F. J. Archibald.

TOLEDO.

The sudden and extreme heat put a damper on theatricals and very light houses were the result. Effie Ellsler's engagement of four performances at the Valentine 16-18 drew but a handful of people. As You Like It, Fanchon, Romeo and Juliet, and Doris were given. Herrmann the Great was well patronized 20, 21. Madame Herrmann's beautiful dances delighted the people and was by far the most interesting portion of the performance.

The theatrical Mechanics had a rousing benefit 19. A long and varied programme was given by a host of volunteers.

At the People's, Human Hearts, a very interesting drama, interpreted by the author, Hal Ried and a strong co., drew but fair houses 16-18.

It is gratifying to note in these days of slap-dash farce-comedy and over-wrought melodrama an inclination on the part of Toledo's most ambitious aspirant for Thespian honors to advance in her own art by purely legitimate methods. Selma Herman, who began a week's engagement 20 in Leah, the Forsaken and Ingomar, deserves a little credit for this, her latest and greatest effort. It shows a degree of pluck and determination that should, in conjunction with her unquestioned ability, bring about a success of more than ordinary proportions. Miss Herman is entering a field seldom invaded nowadays. It is the crucial test of her talent, the deciding step which is to affect her entire career. From other cities come encouraging reports of her success. It is easy to credit these reports for Miss Herman has already shown the people of Toledo that she is capable of making vast strides in her chosen profession. She has yet to score her first failure, and that is saying much when one considers the many ambitious moves which she has made in the brief time that has elapsed since her debut. Miss Herman is supported by an excellent co.; the two leading members are George A. D. Johnson and Frank Lander.

Miss Herman will produce here for the first time on any stage a monologue called The Roman Girl. The story was written especially for her.

Sidney R. Ellis is in the city talking over business matters with his partner, S. W. Brady.

C. M. Edson.

DENVER.

Primrose and West's Minstrels have drawn large houses at the Tabor this week—and the entertainment is probably the best of the kind yet seen here. Certainly the idea of combining "Old Time" and "Modern Minstrelsy" is both novel and effective. The co. is excellent throughout, and lovers of good minstrelsy have been highly gratified. The co. opened 19 to a big house. The street parade was much better than ordinarily seen, and taken altogether Primrose and West are to be commended and congratulated upon the splendid organization they have gathered for this, their jubilee tour.

The Strange Adventures of Miss Brown is at the Broadway this week. One who had only seen Mr. Foy in burlesque would scarcely recognize him in this, the nearest approach to a legitimate role in which he has ever appeared. He handles the part very nicely, his Miss Brown being humorously conceived and well enacted. He is ably seconded in his fun making efforts by that sterling actor Harry Brown, and, in fact, the entire supporting co. is quite efficient.

The Midnight Alarm is playing to good business at the Orpheum. The Pearson co. will doubtless remain several weeks longer, for business has continued good.

The cosy and pretty little house of stock cos., the Lyceum, will reopen 27, and will be run as a popular-price stock co. theatre, with a well-balanced co. presenting standard royalty plays. A Mr. Walton, of New York, is the backer of the enterprise, while W. A. Rogers, of Chicago, will be the manager. The co. engaged includes Hennessy Leroyle, Al Fremont, Edmund Hayes, W. Jossey, W. Chatterton, Lottie Wade, Emily Lytton, Bernice Howard, Jennie Brown, and Jessie Izett. The first play to be produced will be Cheek, which will be followed the second week by Forbidden Fruit.

A number of the members of the Milk White Flag co. were at the Primrose and West opening Sunday night.

The old-time war between the theatres and the fire and police board has broken out afresh, and the latter have decreed that there shall be no more Sunday night performances at the theatres—it being contrary to the city ordinance. The theatre managers have agreed to abide by this decision.

A Trip to Chinatown, headed by Harry Conor, and including many members of the original co., follow Primrose and West at the Tabor. The present co. is the one that has been organized for Australia. George Beane leaves the Milk White Flag co. and joins Chinatown here. I understand that Julian Mitchell is coming on from New York to stage the present production.

Dewer's favorite, Joseph B. Newman, is at home again for the Summer vacation.

F. E. Carstarphen.

MINNEAPOLIS.

At the Metropolitan Opera House Mlle. Rhéa, who has not been seen here for several seasons, presented Nell Gwynne 20 to an audience of generous proportions, and made a decidedly favorable impression. Her work in the title role was thoroughly artistic. Her support was satisfactory, the work of E. L. O'Connor as Lord Jeffreys and Lyon Adams as King Charles, being especially worthy of commendation. Stuart Robson 23-25.

At the Bijou Opera House The Corner Grocery was given 19-25, opening to good-sized and enthusiastic houses. Daniel Sully, who has a host of admirers here, was given a cordial reception as Daddy Nolan, a part which he has made famous. Kate Michelena appeared as Jennie Burke most acceptably. Her singing was a delightful feature of the bill, which also included several excellent selections by the Temple Quartette, a local organization. Gus Hill's Novelties 26-May 2.

Sol Smith Russell's profits for the season are said to be $60,000.

Manager L. N. Scott, of the Metroplitan Opera House, is in New York city, looking up bookings for next season.

F. C. Campbell.

CHARLESTON.

After being dark nearly three weeks the Academy of Music was thrown open 20 for a two weeks' engagement by Punch Robertson's piratical co. The co. will probably draw well as this is Confederate veterans' week, and there are many strangers in the city.

Manager Truss will bring Wang on 23 for a farewell performance, which will about end the regular theatrical season.

There is little or no prospect of Summer opera, Manager Keogh having failed to secure a suitable co.

Goody Two Shoes, a fairy spectacle by local juveniles, under the direction of Madame Rose a professional, is now in course of preparation and will be given at the Academy May 4.

Manager Charles Keogh expects to go North next month for a look around the Rialto.

Manager Murray was in the city last week ahead of Wang.

B. M. Solomons.

MILWAUKEE.

Sowing the Wind played a short engagement of three nights at the Davidson 16-18 to light business.

John J. Burke in The Doctor played to moderate-sized audiences at the Bijou 19-25. The piece affords opportunity for the introduction of plenty of good specialties, which were greatly enjoyed.

The Stock co. at the Academy have given a very creditable performance of Hazel Kirke this week to large attendance. Gus C. Weinberg, Milwaukee's own comedian, has appeared in his original sketch, The German Professor, and made a big hit.

John J. Burke will close his season in Minneapolis May 16.

E. T. McDonald.

Farcical Comedy—I have a new money-making farce-comedy by successful author. A reading will convince one. Wish partner, actor or manager. Address 208 W. 132d Street, N. Y.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Elisa, a very pretty two-act opera by Victor Erhardt was presented by local talent 16 to largest house of the season. The proceeds go to the proposed Confederate Battle Abbey. The opera was given under the personal direction of the author assisted by Mrs. John S. Mooring, whom much of the success of the presentation is due.

TUSKALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Paige Players recently reorganized here gave four very clever performances 16-18 to the capacity of the house. Their excellent orchestra deserves special mention.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): House dark 14-21.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (J. C. Murta, manager): Miller Brothers, Spiritualists 14; good performance to a small audience. Sam'l of Posen 28.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Roland Reed in The Politician, Woman Hater, and Lend Me Your Wife drew largely three nights ending 18. Mr. Reed was called before the curtain the opening night and made a delightfully humorous speech that added greatly to the enjoyment of the large audience present. Peter F. Dailey's The Night Clerk 21-25. Pudd'nhead Wilson 27.—THE BURBANK THEATRE (Fred A. Cooper, manager): The Carleton Opera co. drew fairly well in Pinafore week ending 18. Mikado 19.—ITEM: Ellsford's big co. in a repertoire of popular plays drew largely week of 13 at Hazard's Pavilion.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): E. Milton Royle and his excellent co. presented Friends to fair business 13, 14. Audiences highly pleased. Roland Reed, booked for 15, canceled. Pudd'nhead Wilson 30.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Frand Mayo in Pudd'nhead Wilson to large business 20, 21. Rivarde, the violinist, assisted by Lauchaume and William Keish; Zanzic, prestidigitateus 22-26.—OAKLAND THEATRE (J. J. Collins, manager): Streets of New York instead of Hannibal Hone, as reported, week of 13 to good business. Coming: A Barrel of Money.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Murray and Mack in Finnigan's Ball 21.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Murray and Mack in Finnigan's Ball 20. House dark 21-30. Coming: Eddie Foy in The Strange Adventures of Miss Brown, Pud'nhead Wilson, the Great Syndicate Show.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Nellie McHenry presented The Bicycle Girl to fair business 13. Primrose and West's Minstre's to S. R. O. 18; good performance and everyone pleased.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Nellie McHenry in The Bicycle Girl 14 to good business. Primrose and West's Minstrels 17 to a crowded house; first-class entertainment. University of Michigan Glee and Banjo Clubs 18.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 20-25.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Wilbur Opera co. closed its week's engagement 18 to excellent business. All the principals sang with good voice, the costumes were bright, and the chorus large and well drilled. Robert Hilliard 21, in Lost—24 Hours, assisted by a well balanced co., kept a large audience in good humor. Trip to the Circus 27; Ada Rehan 28.—PARSONS' THEATRE (H. C. Parsons, manager): Tompins' Black Crook packed the house 18 while the ballet could hardly be regarded as a prize beauty show, it did some good dancing. The specialties were particularly good and elicited much applause. The City Guards 18 repeated their comic opera, The Ice Maidens, written by one of their members. They were received with much enthusiasm, and the opera ran as smoothly as if given by a professional co. Camille D'Arville is underlined 22, 24. Crane 27-29, and matinee.—ITEMS: Elegant electric hanging lamps of a novel design will soon illuminate the front of Parson's Theatre.—Sousa's Band will appear at Foot Guard Hall 24.—E. Herman Ingraham, until recently a resident of this city, took a leading part in The Shah of Persia production of the Twenty-third Brooklyn Regiment, at the Academy of Music 11, for which he received flattering press notices.—E. J. Koehnle, the leading comedian of the Wilbur Opera co., will embark next season with a co. of his own.—The Auditorium, recently overhauled, will be occupied 27 by the new Sphynx Temple Order of Mystic Shriners just organized in this city.—Both Parsons' and Proctor's Theatres will close about June 1. This will terminate Manager Proctor's lease of the latter house, and it will hereafter be known as the Hartford Opera House, and be under the management of Jennings and Grave. It will be the future policy of this house to book mostly vaudeville and melodramatic cos., while Parsons' will furnish the higher grade attractions.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Joseph Jefferson and his admirable co. in Rip Van Winkle drew a packed house 18. A very large number of Yale students were present, and testified their appreciation in their usually vigorous manner. Eleonora Duse gave Camille to large house 20 at $3 per seat. Although nine-tenths of the audience could not understand a word, the great artist moved many to tears. Robert Hilliard 23; Della Fox 25.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Old Jed Prouty, with Richard Golden and a good supporting co., drew well 16-18. The torrid weather of the past week caused a little falling off in the attendance, of course, but on the whole it was satisfactory. The Wilbur Opera co. are playing a return engagement 20-25, and are doing nicely. The co. remains the same as when last seen here.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Kate Clayton's manager was unavoidably compelled to cancel her date in The Two Orphans 20. Camille D'Arville in The Magic Kiss 21 was a dainty medium for the clever star, but the supp rt was weak. Robert Hilliard in Lost—24 Hours 22 was the perfection of the jolly man-about-town. The Oratorio Society (a local organization) sang Handel's Messiah 23 under the baton of Frank Damrosch, and assisted by Emma Juch, W. H. Rieger, and others. A Country Circus booked for 24 was canceled. Wilbur Opera co. for a return week 27-May 2 are assured of immense business. Musical Art Club (a strictly feminine local society) have an annual concert 4. Frank Daniels in The Wizard of the Nile 6; John Hare in A Pair of Spectacles 11; 8 Bells 14.—THE AUDITORIUM (Parsons and Jennings, managers): Rube Stacy, a rural melodrama, with lurid (if not lucid) intervals 16-18. The Rooney co. in Lord Rooney 20-25; Smith's Uncle Tom's Cabin 25; Jane Coombs 30-May 2. Germania Opera co. (benefit Hebrew Society) 5; Louise Pomeroy 7-9; William Morris in Michael Strogoff 14-16.—ITEM: Manager Jennings is negotiating for extensive repairs for his new theatre (now Proctor's).

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Ellinwood Comedy co. to poor business 13-18. Lost Paradise (return engagement) 24.—ITEM: Joseph Slater Repertoire co. are playing in Bethel, a suburb of Danbury, to poor business.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Ethel Raynes opened 23 in Camille for a three-nights' engagement, under the auspices of the K. of P. Mario 29; Faust May 8.—ITEM: E. M. Beckwith, Charles Baker, and E. L. McCarty, leader of Emmett's Comedians' Band, are here.

WATERBURY.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Neil Burgess and his excellent co. in The County Fair delighted a good-sized audience 16. Katherine Rober, supported by a good co., commenced a week's engagement 20. The repertoire includes Camille, Fanchon, Our Kitty, Moths of Society, Stricken Blind, Dad's Girl, and East Lynne. Large audiences were in attendance nightly.—ITEM: The local Lodge of Elks are making extensive preparations for their big minstrel and vaudeville entertainment, which they will give at the Jacques on 30.

NORWICH.—BROADWAY THEATRE (Dodge and Harrison, managers): Richard Golden in Old Jed Prouty entertained a fair-sized audience 20.—BREED OPERA HOUSE (Ira L. Jackson, manager): The Norwich Opera co (local) 24.—ITEMS: A Summer theatre is contemplated at Sachem Park, a resort about two miles from Norwich. It is proposed to build a pavilion which will seat ten thousand people, and to give a good variety performance twice a day. As the park is on the line of the electric cars, and is a very pretty and popular resort, it is thought the plan will succeed.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Coon Hollow played a return date to a good house 17. Sawtelle Dramatic co. had good business week commencing 20.

STAMFORD.—GRAND OPERA HOUSE (J. M. Anderson, agent): House dark 16-24. Fantasma 25.—ITEM: Fantasma will be under the management of John E. Ray, of Greenwich, Conn., on the night of 25.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Rice's Comedians to fair business 13-18. Camille D'Arville 25.

WILLIMANTIC.—LOOMER'S OPERA HOUSE (John H. Gray, manager): Richard Golden in Old Jed Prouty 21; large attendance.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Corse Payton closed week of 18 to fair business, and full satisfaction. Camille D'Arville in Madeleine 22; fair house. Sousa 24; Hilliard 27.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): I. E. Toole in Killarney and the Rhine 20, to very small house. The co. is a good one, and deserved much better attendance.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Charley's Aunt 17; fair audience. Margaret Mather 18; light house. Our Flat 20; small attendance. Mrs. Tom Thumb 27-29; Artist's Model May 8.—BIJOU THEATRE (William Dougherty, manager): The Howard Burlesque co. 20-25; fair business. Rose Coleman English Burlesquers 27-29; Ladies' Club May 4-6; American Gaiety Girls 7-9.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): The Great Tycoon was produced 15 on the occasion tendered to Manager Coburn of the Theatre. Mr. Coburn, as the irrepressible Teddy, was simply immense, and his every appearance was the signal for tumultuous applause. His singing of the comic song, "And That's What the Parrot Said," earned for him numerous encores. Miss Belsinger's excellent soprano voice was again heard to advantage. Amateurs in Aladdin 28, 29.—ITEMS: J. C. Shaw, having resigned the management of the theatre, Charles D. Coburn has been appointed his successor.—Henry Greenwall, president of the Greenwall Theatrical Circuit co., which owns the Theatre, spent several days here the past week. He is making a tour of the circuit for the purpose of inspecting the theatres controlled by his company.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Lillian Lewis was to have appeared 16, but did not materialize. Pinafore was produced by local talent for benefit of Public Library 14, 15 to moderately large audiences. The Emma Warren co. began a week's engagement 20 in repertoire at popular prices; business good.

ROME.—NEVINS' OPERA HOUSE (James B. Nevin, manager): Frank Jones in The Country Cousins to fair house 16; performance only moderate.

IDAHO.

BOISE CITY.—COLUMBIAN THEATRE (James A. Pinney, manager): Female Minstrels (Boise City 400) 16 to a good house; grand success, financially and otherwise. John Griffith in Faust May 13, 14.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Nat C. Goodwin was the attraction 17. The house was dark all week outside of this performance. The favorite appeared in his new piece Ambition to a large and well-pleased audience. James J. Corbett in A Naval Cadet 23; the Marie Tavary Grand Opera co. 25 (Carmen for matinee and Il Travatore for evening); the Adeline Marden co. in repertoire week of 27.—THE AUDITORIUM (Lem H. Wilby, manager): The Clara Schuman Ladies' Orchestra week of 13 to fair houses, with Wednesday and Saturday matinees and a sacred concert Sunday evening. This organization, under the management of C. E. Perry, is a splendid attraction and makes friends everywhere. The Lyceum Vaudevilles opened week of 21 to fair houses; good performances. The Woolford, Sheridan and Holmes co. 27-29; Niellsen Aerial Ballet co. 30-May 1.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Little Christopher made its first appearance here 15 before an audience which filled every seat in the house and gave first-class satisfaction. The Doctor drew but a fair-sized audience 16, but pleased them well. Beach and Bowers' Minstrels gave two performances to topheavy houses 15, 16, playing at popular prices. Joe Govus of this city and a member of the co. was quite a drawing card. Lewis Morrison gave the best production of Faust ever seen in this city 17 to large audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Sowing the Wind was presented to a well-pleased house 15. Guy Standing acceptably sustained the role of Mr. Brobazon in place of J. H. Gilmour, who was ill. The Rosamond of Mary Hampton was the artistic feature of the performance. Sol Smith Russell in Mr Valentine's Christmas and An Everyday Man was greeted by a crowded house 17. The performance did not meet with the favor that has characterized Mr. Russell's former visits. Mr Russell made one of his inimitable speeches before the curtain.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Little Christopher co. 14 gave a good performance. John J. Burke in The Doctor 15 to only fair business. Lewis Morrison's Faust 16 to a well-pleased audience. Holden Comedy co. opened 20 for a week.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Corinne in Hendrick Hudson 19; excellent satisfaction to good business. James J. Corbett in A Naval Cadet 20 played to full house and gave a good performance. Shore Acres 23.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): James A. Herne's Shore Acres 2 to excellent business. Archie Boyd as Nathaniel Berry made a great hit. House dark week of 5 owing to cancelations. John J. Burke in The Doctor 13 to very good business. Lewis Morrison in Faust 18 to a large and fashionable audience. Mr. Morrison is one of Alton's favorite actors, and he never fails to drew a packed house. Fitz and Webster in A Breezy Time 19 to a good house. Reilly and Woods 26.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Judith, an opera, was produced under the direction of the author, Alfred C. Moss, a resident of this city, 14, 15. The production was in the hands of the best home talent, and was well received.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): The Doctor 17 gave good satisfaction to fair business.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Shore Acres 22.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): The Andrews Opera co. in The Pretty Persian pleased a fair audience 15.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Metropolitan Dramatic co. 13-15 to good business and pleased audiences.

VIRGINIA.—TRUEMAN OPERA HOUSE (J. W. Decker, manager): Andrews Opera co. pleased a fair audience 11. Farmer Hopkins 22.

AURORA.—OPERA HOUSE (J. H. Plain, treasurer): A Baggage Check 8 kept a good-sized house in an uproar. White Crook 13; poor performance to small house. John J. Burke in The Doctor 18 gave a very laughable performance to fair, topheavy house. Nellie McHenry 28; Twelve Temptations May 1; Only a Farmer's Daughter 2; Chicago Marine 5; John Drew 18.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): Clay Clement as Baron Hohenstauffen in The New Dominion 15 played a return engagement to a large and well-pleased audience. Mr. Clement is well liked here and can always be assured of big business. The Adalin Marden co. commenced a week's engagement 20 to good-sized houses at popular prices.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Sowing the Wind 21 to fair business. Shore Acres 24; Nellie McHenry 27; Twelve Temptations 29; Chicago Marine Band May 6; A Breezy Time 8; Finnegan's Ball 16.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Fitz and Webster in A Breezy Time 20 to packed house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): White Crook co. (Western) 15 to full and well-pleased house; co. good. Madame Carrington Concert co. 16 to very light house; programme good. Columbia Opera co. 20 to packed house; very good co. and enthusiastic audience. Hi Henry's Minstrels 30.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Holden Comedy co. closed a good week's business 19 at popular prices. Walford Comedy co. 30-May 2.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): House dark 13-17. Fitz and Webster in A Breezy Time 18; performance good; poor house. Derby Winner booked for 25 canceled.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Fitz and Webster in A Breezy Time 17 was well appreciated by a large audience.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): Gustave Frohman's John Stapleton co. in The Charity Ball 20; performance gave excellent satisfaction; small house owing to the rainy weather. Maloney's Wedding 23.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Jessie Mae Hall in The Princess of Patches to poor business 19; performance excellent. Daniel A. Kelly 26.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Beach and Bowers' Minstrels 14 to a fair-sized audience. Fitz and Webster in A Breezy Time 21 to a small audience and very good performance.

BELLEVILLE.—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): Robert G. Ingersoll 28.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Thomas Keene in Richard III. 18 drew only a fair-sized audience. Edwin Comedy 20 opened a three-night performance to medium business.

MOUND CITY.—OPERA HOUSE (Betts and Hays, managers): Hoyt's Comedy co. 27-29.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Andrews Opera co. 17 to fair business; good performance. A Breezy Time 23; Jessie Mae Hall in repertoire 27-May 2; La Pearl's Circus 29; Chicago Marine Band 9.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Leatta, assisted by Miss Greggs, the harpist, gave a delightful entertainment to light business 15. Leatta in her dramatic impersonations was excellent, and her work gives evidence of a clear conception of the characters portrayed. Harley's entertainers commenced a five nights' engagement 21.—ITEMS: My Wife's Friend co. which was booked for 20 failed to play, and W. C. Andrews, proprietor of that co., announces that he will commence proceedings against the local manager for failure to fulfil his contract. Manager Cline claims he could not play the co. owing

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to the fact that their paper was not received until 17 and not sufficient time given to properly advertise the performance, especially as the same co. had just finished the previous week's engagement at Louisville. It seems that the paper in question was misplaced by the railroad co. and was not found until after the manager of My Wife's Friend co. arrived in the city in answer to a telegram from Mr. Cline canceling the date. Mr. Cline also stated that he used every means in his power to locate said paper, but without avail, and it would appear that it is the railroad co. instead of him who should be held responsible for the co. not being billed.—J. P. Kennedy, H. P. Grant and Tom Croxton, of the Our Country Cousin co. spent 20 here with Frank Young, who was formerly the original Hickory with that co.—The Country Cousin co. closed their season last week at Atlanta, Ga.—W. J. Sully of Blaney's A Baggage Check co. writes that he was unable to take his place in that co. during their Pittsburg engagement last week as he was suffering from a very severe attack of tonsilitis.—Robert Haight in Damon and Pythias, under the auspices of U. R., K. of P., May 8.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): The Merry World by a co. of clever artists 14 to light business; pleasing performance. A clever minstrel performance was given by the stage hands and employes of Dolan's 17 to fair house. Dixon's Comedians 20-25 to light business.=ITEMS: S. B. Patterson, manager of Dolan's for this and last seasons, retires on June 1. He has leased the Grand Opera House, Ottumwa, Ia., for three years.—Mr. Dolan will manage his own house after June 1.

ANDERSON.—GRAND OPERA HOUSE (J. E. May, manager): Sowing the Wind to good business 16; a most pleasing entertainment. The Howard Hall co. 20-25 in Slaves of Russia to big business and Monte Cristo to good business; performance good.=ITEM: Cecile Morris, a member of the Howard Hall co., was given a very pleasing reception by her many friends and was in receipt of several handsome bouquets.

WASHINGTON.—OPERA HOUSE (Hottell Brothers, managers): The Merry Cobbler, local, under the direction of Will T. Mahan to a fashionable audience; one of the best amateur performances ever given here. Cook Twin Sisters Uncle Tom's Cabin 23.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): The Anderson Theatre co. in repertoire 20-25; fair business at popular prices.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale manager): Eldon's Comedians all week at popular prices to light business. Charles Slade gave a very interesting seance 19 to big business.

FRANKFORT.—COLUMBIA THEATRE (Aughe and Bennefield, managers): Sowing the Wind 17; small house. One of the best productions of the season, Eldon's Comedians, 4-9.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Merry World 20, to good business.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): John P. D. John 20, to small house. My Wife's Friend May 5.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Kind Band, home talent, 16 to fair house; very good performance. Side Tracked 25.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Hasty Brothers' Wild Goose Chase 16 to small house; performance fair.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Little Christopher 15 to fine and enthusiastic audience. Large advance sale for A Trip to Chinatown 21; Sowing the Wind 24.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Merry World 17 to full house; excellent performance.=ITEM: The house has been closed for the season.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): House dark week of 20-25. Music recital 29.

FORT WAYNE.—MASONIC TEMPLE (Strader and Smith, managers): Elks Minstrels week of 18.=EMPIRE THEATRE (L. Heilbronen, manager): House dark week of 13.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Hyer's Colored Comedians 17, 18; good entertainment to poor houses. House dark 20-25.

EVANSVILLE.—GRAND (King Cobbs, manager): Paradise Alley 18, followed by Dr. W. R. Price 20, 21 in lecture on occult science; both drew average houses.=PEOPLE'S (T. J. Groves, manager): A Green Goods Man drew fair house 19. Fast Mail 26; Mabel Paige 27-3.

GOSHEN.—THE IRWIN (Frank Irwin, manager): House closed for the season.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Sowing the Wind 15 to large business. Meta Maynard as Rosamond and Marshal Stedman as Ned Annesley were particularly good. My Wife's Friend 27.

VINCENNES.—MCJIMSEY'S OPERA HOUSE (Guy McJimsey, manager): The Sadie Raymone co., who have been touring the West and South in Daisy the Missouri Girl, closed season here 15. The co. was about the average. Local amateurs, under auspices of the Episcopal Church, presented The Rice Pudding 17 to fairly good house. Guy McJimsey, manager at the Opera house, did a character sketch between the acts that was greatly appreciated.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Side Tracked 6 to fair house. R. G. Ingersoll, lecture, 10 to full house at $1 a seat. A Trip to Chinatown 17 to fair house.

MARION.—WHITE'S OPERA HOUSE (E. L. Kinneman, manager): The Green Goods Man, booked for 16, and The Private Secretary, for 18, failed to arrive. The Flints, hypnotists, opened for a week 20 to good business.=THE ALLEN (M. B. Edmeston, manager): Two Old Cronies, billed for 18, canceled. My Wife's Friend 23.=ITEM: Manager Kinneman of White's is making arrangements for enlarging and remodeling his house. It will then have a seating capacity of 1,200.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): My Wife's Friend 22.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Gilbert Opera co. in The Mascot 16; good performance to only small business. Ed Anderson's Theatre co. week of 27.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): William C. Andrews 25; Anderson Theatre co. May 11-16.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Alba Heywood 17 to large business and well-pleased audience. Side Tracked 4.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): Adeline Marden co. closed an engagement of one week 13. The plays produced were chiefly those with which the name of Oliver Doud Byron is identified, viz., The Plunger, The Upper Hand, etc. They were not given in a markedly artistic manner, and the business was moderate in amount. The Twentieth Century Girl 21 drew a good house and was capably presented. John T. Kelly, Gus Williams, Mollie Fuller and William Cameron had the meaty parts, and they did them cleverly and to the evident satisfaction of the big audience. Marie Tavary Opera co. in Carmen 24. Coming: Clay Clement in The New Dominion, and Annie E. Davis's co. in repertoire.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Twentieth Century Girl 22 to big house. John T. Kelly, Gus Williams and Mollie Fuller scored hits. University of Michigan Banjo and Mandolin Club 25. Eunice Goodrich, May 4 for one week.=ITEM: A number of society ladies have planned a small reception for Ann Arbor students 25.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Shaker Medicine co. opened for three weeks 20.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Mollie Fuller in The Twentieth Century Girl 20 to business that was not what the excellence of the entertainment merited, but unusual warm weather, which ended in a violent storm night of performance, had considerable to do with curtailing the attendance. John T. Kelly, Gus Williams and Thomas Lewis are the strong cards in Miss Fuller's supporting co. Hoyt's A Trip to Chinatown, with Harry Conor, Geraldine McCann, J. Aldrich Libbey, Cheridah Simpson and Harry Gilfoil in the cast, had the banner house of the season 22. The performance was the most complete and thoroughly satisfactory farce-comedy production ever given here. Eunice Goodrich 27-May 2; War Songs Concert 5; Madame Rhea 6.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Thomas Keene as Richard III. April 13 to large and appreciative audience; performance good. Nat Goodwin in Ambition 16 to full house; performance excellent; applause frequent; curtain call after second act. Twentieth Century Girl 17, Elks' benefit, to large audience; performance good. Tavary Opera co. 21, 22. Nellie McHenry 23. Jas. J. Corbett 24; home talent, benefit 30. Robert G. Ingersoll May 6.=GRAND OPERA HOUSE (William Foster, manager): Chase-Lister co. 13-18 to fair houses; performance fair. The Big Four 20-25. House dark 29-May 2. New York Specialty co. 4-9.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Shore Acres to large and appreciative audience April 15. Twentieth Century Girl to crowded house 16. Katie Putnam in The Old Lime Kiln drew good house 18.=ITEM: Gus Williams and several members of The Twentieth Century Girl were guests of the local Elks while in the city.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): Joe Newman, the humorist, gave a very pleasing entertainment 14 to a large house. The S. R. O. sign was displayed at 7:30. Major Hendershot, the drummer boy of the Rappahannock, gave a fair performance 17. War song concert by local talent 22.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. B. Morss, managers): John Dillon 17 to fair house. Coming: Columbia Opera co.=ITEM: Have been having good rains and the prospects are for large crops which will make the theatrical business good here in the Fall and Winter.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Lemdecker, manager): Si Plunkard co. April 14 to a very good house. Jenny Lind Quartette, booked for 20, has canceled. Mary Calhoun Dixon, elocutionist, 22.

OSKALOOSA.—MASONIC OPERA HOUSE (N. L. Briggs, manager): J. C. Lewis as Si Plunkard 14 to good business. Darktown Minstrels (home talent) 17 to packed house; splendid performance. Nellie McHenry 24. Clay Clement in The New Dominion May 4.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Si Plunkard 29.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager), Shore Acres 20 to a large and appreciative audience. Twentieth Century Girl 23; Hi Henry's Minstrels 28.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Blackaller's Stock co. commenced a week's engagement 20 to the capacity of the house; performance very satisfactory.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): House dark April 20-30. Herbert and Reynaud's Comedy co. and Canine Paradox closed a week's good business 18. Columbia Opera co. 30.

DAVENPORT.—BURTIS OPERA HOUSE (Becker and Kindt, managers): Concert given by High School students, assisted by Otto's orchestra, April 16 to a fair house. Thomas Keene in Richelieu 17 to only fair business. Shore Acres 19; good satisfaction to fair-sized audience. Robert Mantell canceled his engagement here 21. Coming: Macoy's Stock Comedy co. 21-26.=NEW GRAND OPERA HOUSE (O. H. Lahrmann, manager)): Twentieth Century Girl 19 gave the greatest of satisfaction to a large and appreciative audience. Schumann Lady Orchestra 24-26.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager: O. T. Crawford, local manager): Stuart Robson '93 in Blue Sulphur and Mrs. Ponderbury's Past to a fine audience. The co. gave even and ideal support, Carrie Radcliffe, next to the star, winning popular favor. Enthusiastic curtain calls and continuous and generous applause gave ample proof of satisfaction. Tavary Opera co. 14 in Carmen was the greatest musical treat of the season. The principals, chorus, orchestra and accessories were all of the high class, which Manager Pratt has made synonymous with his name, and the Carmen of Madame Thea Dorre was a positive revelation. She is young, handsome, a charming and finished actress, and a rare vocalist. University of Michigan Banjo and Mandolin Clubs 16 to a very light house, although they merited better patronage. Jolly Nellie McHenry 17 in The Bicycle Girl delighted a fair-sized audience. Next to the star, the songs and monologue work of C. P. Morrison, the negro melodies of Laura Bennett, and the trick "bike" riding of W. E. Ritchie, made up as a tramp, were the most pleasing. They close a very satisfactory season of thirty-six weeks in Chicago on May 30. Arthur White, lithographer, and H. K. Grout, lithographer and contortionist, leave this week to join Wallace's Shows.

WINFIELD.—MANNING'S OPERA HOUSE (Grant Maus, manager): The Van Dyke and Eaton Comedy co. 13-18 to good business.=GRAND OPERA HOUSE (T. B. Myers, manager): House dark 13-18.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorus, manager): House dark 13-18. Sharpley's Lyceum Theatre co. 20-25.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M Black, managers: Season is closed.=AUDITORIUM (Charles J. Humphrey, manager): High School Commencement Exercises 23, 24; lecture by Professor J. B. De Motte 25.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Tennesseean Jubilee Singers 16 to well pleased audience. Performance was excellent. Juno Barrett co. 20-25.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Nellie McHenry in her farce-comedy, The Bicycle Girl 16 to fair audience; performance good.

HUTCHINSON.—OPERA HOUSE (Morris R. Cain, manager): The Nellie McHenry co to small but highly pleased audience 15.=ITEM: Morris R. Cain, manager for past two years, has resigned. W. A. Loe has been appointed for the coming two seasons. Mr. Loe was manager for six years prior to appointment of Mr. Cain.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): The Tavary co. played a double bill 13, Lucia and Cavaleria being given; the audience was small but appreciative. Eunice Goodrich co. 14-18 to fair business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): House dark. Season practically closed.=ITEM: Mr. Scott, the manager, is in New York booking attractions for the coming season.

HENDERSON.—PARK THEATRE (A. D. Rogers, manager): Lewis Morrison in Faust 29; Mabel Paige 4-9; Alba Haywood 11.

ASHLAND.—THE ASHLAND (B. F. Ellesberry, manager): Denman Thompson's Old Homestead 17 had a very poor house and gave an excellent performance Helmann 25.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Donnell, manager): Old Homestead 16 to light house; good performance.=ITEM: The employes of the Grand Opera House will have a benefit 6, and The Two Johns co. has been secured. This will close the season here. Manager O'Connell will go to New York to book for next season.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Hoyt's Comedy co. in repertoire week of April 13 to light business; performance fair.=ITEM: Hoyt's Comedy co. close at Vandalia, Ill., May 2.

LOUISIANA.

BATON ROUGE.—PIKE'S OPERA HOUSE (A. H. Huguet, manager): M. B. Curtis in Sam'l of Posen 20.

SHREVEPORT.—GRAND OPERA HOUSE (Lew M. Carter, manager): Spooner Dramatic co. week 13.=ITEM: The season closes May 1.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Heywood's Celebrities in concert 17 to poor house. McCarthy's Mishaps 19; fair-sized and appreciative audience. With this attraction the regular season closes.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): Garry Owen 13, 14 to poor business. One of the Bravest 15, 16 to poor business. James Horn in Lost Paradise 17, 18 to poor business. The New South 22 was largely attended. Hoyt's A Bunch of Keys, with Ada Bothner, 23 to packed house. George Wilson in The Old Homestead 24, 25; Katherine Rober co., band and orchestra, week of 27 in repertoire.=CITY HALL (George H. Libby, agent): Miss Jerry in Stockbridge Course 23 to big business.=PALACE THEATRE (Lewis and Littlefield, proprietor): Satler's Burlesque co. with living pictures, week of 20 to big houses.=KOTSCHMAR HALL: Frederick Clinton Prince in Nance Oldfield 22 enjoyed by large audience.=ITEMS: Katherine Rober will be given a benefit here May 1.—Sousa's Band is booked for the Stockbridge Course.—Harry Watchman, ahead of The Old Homestead was here 17.—Business-Manager Charles C. Tukesbury was married 21 to Katherine Niles, of this city. They have gone on a wedding journey. The attaches of the theatre presented him with a magnificent banquet lamp, Treasurer Sullivan making a very unique presentation speech.—Actor Charles T. Adams, who took poison here 10, died 16.—The manager of One of the Bravest was arrested by Sheriff Buckman after performance here 16 on a suit for back salary of an actor named Comstock in Ohio. On the way to jail the manager got away from the Sheriff and State. Barney Ferguson, booked for Portland Theatre 20, did not materialize.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Tony Farrell, supported by a fair co., in Garry Owen 17 delighted a small but enthusiastic audience. The Old Homestead 30.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Charley's Aunt 18 to fair business. Joe Ott in The Star Gazer 21 to large business.

WESTBROOK.—CUMBERLAND HALL: Bowdin College Glee Club 16 to crowded house.=OPERA HOUSE (Spear and Pride, managers): Sattler's Gaiety co. 17 gave satisfaction to a small house.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (W. G. Mellinger, manager): Professor Bistolfi's New York Trio gave their second concert to a very large and well pleased audience 21, which was under the auspices of Cumberland Lodge, No. 63, B. P. O. E.

BARTON.—LOGSDON'S OPERA HOUSE (Joseph Logsdon, manager): House dark until May 7 when Kelly's Golden Crook will appear.

LONACONING.—RYAN'S OPERA HOUSE (Maryland Supply Company, managers): House dark until May 6 when Kelly's Golden Crook will appear.

MASSACHUSETTS.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): The Old Homestead was presented 16 for the benefit of Advertising Agent Stephen Bogrett. A good-sized audience witnessed a capital performance of this delightful play. The Charles K. Harris Comedy co. opened a week's engagement 20, and played to good business through the week. Co. gave two performances daily, and carries its own band and orchestra.=ITEMS: The Fitchburg Athletic Club gave their annual play at City Hall 22 to a very large and enthusiastic audience. The play, John Fitch, was written by Thornton M. Ware, of this city, and is very clever.—Harry W. Ayer, business manager of the Harris Comedy co., and formerly a citizen here, renewed many acquaintances during his stay in this city.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Land of the Midnight Sun, presented by a strong co. 17, drew small but well pleased audience. Joe Ott gave an abridged edition of The Star Gazer to light business 18. The Shaughraun was produced by local talent, under the direction of Rachel Noah, of Boston, to crowded houses 20 and matinee. Gertrude Roosevelt as Mova was well received. Seymour, the mind reader, 23-25.=ITEMS: Nellie Chase Hall sang at the morning and evening services at the First Baptist Church 19 and received great praise for her efforts. Miss Hall has an exceptionally fine voice, and will be heard in comic opera next season.—Seymour, mind reader, gave his London Driving test 23, guiding a span of horses through several streets blindfolded and finally stopping at a private residence and finding an article previously hidden by a committee.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): Frank Bush in A Girl Wanted gave a fair performance to light business 15. The Black Crook failed to please a fair-sized house 20. The Brockton Ladies' Chorus, assisted by Jennie Patrick Walker, Annabel Clarke, and Gertrude Edmunds, vocalists, of Boston, and Tonzo Sauvage, pianist, of New York, gave an excellent entertainment that was enjoyed by a large audience 21. Nellie Evans Packard, leader of the chorus, was presented with a large boquet of roses. Superba 29-30. Ward and Vokes in A Run on the Bank, for the benefit of Anna Davidson, treasurer of the City Theatre, May 4. Frank Daniels 11.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers; Charles Frohman's co. in Charley's Aunt 16 amused a fair-sized audience. Etienne Giradot, Percy Lyndell, and Ed S. Abeles played the leading parts. George W. Wilson in The Old Homestead drew fair houses 17, 18, and matinee. The Lost Paradise 20, 21, with matinee, gave good performances to good business. Frank Bush in Girl Wanted 22; The Gay Parisians 25; Vesper Country Club Minstrels (local) 28, 29.=MUSIC HALL (W. H. Boody, manager): Grimes' Cellar Door co. pleased fair houses 16-18, and matinee. Iola Pomeroy in repertoire is playing to a paying business 20, 22, with matinee. Dr. Bill 23-25; The Two Wanderers 27-29.=ITEMS: Jennie L. Lewis, of this city, has signed with the Ada Rehan co.—Amateurs produced Innisfail 20.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Black Crook 16 to good business. Forbidden by Law, by local talent, 22 to a large house. The author, Alma Roy, took a leading part. She expects to produce it with a professional cast next season. The dialogue is clever, with considerable comedy.=THE EMPIRE (Delmore and Wilson, managers): Ethel Tucker co. finished week 18 to good business. Rice's Comedians 20-25 to fair houses.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Tompkins' Black Crook revived old memories 17. A good performance, in which the work of the Rixfords, acrobats, was exceptionally strong. Robert Hilliard in Lost—24 Hours, with Ffolliot Paget and good support played to good business 20. Orpheus Club (local) gave their last concert of the season 22, assisted by Mina Schilling, Marie Mawrer, and W. A. Howland, of New York, soloists, and Blaisdell's Concert Orchestra, of Concord, N. H. Della Fox in Fleur-de-Lis 23; Sousa's Band 24; La Loie Fuller 27; Irving and Terry in The Merchant of Venice 30.=ITEMS: Kate Claxton canceled her engagement 21, the day before, though there was a $200 sale already.—Ursula Gurnett (Mamie Doyle, of this city), closes her engagement with The Brownies at Holyoke 27.—The Kamp Komfort Klub, who are royal entertainers of the profession, gave a very successful cake walk at City Hall 23.—It was billed as the "K. K. K. Kake Koutest."

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Frank Bush in Girl Wanted 20 to a fair house, and was very good. One of the Bravest 13 to a small house. The Old Homestead 21, with George W. Wilson in the leading role, was a great success. He was supported by an excellent co., and the scenic effects were very fine.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Hayseed Karnival, by members of the local Y. M. C. A., and for the benefit of that organization, met with a grand success 20. Peck's Bad Boy 23, with matinee; Lost—24 Hours 30.=ITEMS: Manager Callahan has arranged to have the Academy open during the Summer season, one or two performances to be given each week.—The local order of Elks will have a concert and ball, to be given soon.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Uncle Tom's Cabin closed and canceled 14. James B. Mackie in Grimes' Cellar 15; business fair. Dark house week 20 except locals. Dr. Bill 27; Sousa's Band May 2.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Neil Burgess in The County Fair 8 did a fair business. The unseasonable heat has hurt business here very much. Andrew Mack in Miles Aroon, booked for 21, canceled. Kate Claxton in The Two Orphans, booked for 23, canceled. Sousa's Band matinee 25. Smith College presentation of The Tempest (night) 25.

ADAMS.—OPERA HOUSE (H. O. Hicks, manager): Peck's Bad Boy by the Atkinson Comedy co., to a fair house 14. Conroy and Fox in O'Flarity's Vacation to a crowded house and best of satisfaction 17.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): W. A. Brady's co. in The New South 20 and matinee; excellent co.; audience highly pleased; fair business.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Land of the Midnight Sun to a poor house 16, but good satisfaction. Tony Farrell in Garry Owen 20 to a good house, and gave satisfaction.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Brady's New South, return date, 20. William A. Brady's Trilby co. May 14.

TAUNTON.—THEATRE (R. A. Harrington, manager): Ethel Tucker in repertoire 20-25 to good business.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Minnie Seward 20-25 in repertoire, presenting Life for a Life, Capital Against Labor, and Home, Sweet Home; business was good, so was co. Barney Ferguson in McCarthy's Mishaps 27; The Dazzler 29; Hoyt's Midnight Bell, with Laura Joyce Bell and Digby Bell in the leading roles.

NEW BEDFORD.—OPERA HOUSE (W. B. Cross manager): Still Waters Run Deep 20 drew about two hundred people to witness a miserable performance.

AMESBURY.—OPERA HOUSE (F. S. Collins, manager): House dark week of 20. Girl Wanted 23.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): Union Glee Club Minstrels, return date, 20 to fair business. Dr. Bill 29.

LYNN.—THEATRE (Dodge and Harrison, managers): The Country Circus 20 gave a good performance to a good house. The Gay Parisians gave a very good performance to average business. Old Jed Prouty 22 gave a fine performance to a fair house. The Black Crook 25; Sousa's Band 28; Donnelly and Girard in The Rainmakers 30.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Lost Paradise was given 16 to a fair-sized audience. Manager Grant canceled The White Crook co., billed for 18. Gus Bothner's Bunch of Keys 20 to good business. Eugene Tompkin's Black Crook 24. Frank Bush in Girl Wanted 25; Corse Payton Dramatic co. 27-May 2; Sousa's Band 4; Ward and Vokes 8.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Conroy and Fox in O'Flarity's Vacation 18 amused a fair audience. Morrison's Faust 6.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): English Hand-Bellringers 21 to a large and fashionable audience. J. E. Toole in Killarney and The Rhine 25.

MARLBORO.—THEATRE (F. W. Riley, manager): Land of the Midnight Sun 18; Lost Paradise 22; Joe Ott 25; Black Crook 28; Donnelly and Girard in The Rainmakers May 1. The Highland Minstrels (local) played to crowded houses on the afternoon and evening of 20 to excellent satisfaction. The leading feature was a silent drill by sixteen members, under the command of F. A. English.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Joe Ott in The Star Gazer returned 16 for Manager Wiley's benefit to good business. Corse Payton's Dramatic co. are playing week of 20 in a repertoire of standard dramas at popular prices. The plays are handsomely staged, and Mr. Payton's support is fairly good. New South May 1, 2. Ethel Tucker 4-9. Sousa's Band 12.=RICH'S THEATRE (Edward E. Rich, manager): How Women Love opened 16 for three nights, but closed after the second night, and returned to New York. Rooney Family in Lord Rooney 30-May 2.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (J. W. Spooner, manager): The Girl I Left Behind Me was presented April 15 before a fair-sized audience. The co. was far from efficient, being in sharp contrast to the excellent organization which presented the play here last season. Daisy Lodge B. P. O. Elks gave a continuous performance 17 before an audience which completely filled the house in every part. Effie Ellsler 24.=GRAND (O. Stair, manager): Hands Across the Sea 20-25 to fair-sized and well-pleased audiences.=ITEMS: John T. Condon has retired from the management of Powers'.—Treasurer Smith has gone to Duluth but will probably return in a short time.—J. W. Spooner, who so ably managed the house last season, will again take the management. All contracts with attractions made by Mr. Condon will be carried out by the present management.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Edmunds' Side Tracked April 15 to a good-sized audience which seemed well pleased with the attraction. Effie Ellsler in As You Like It 21. Rankin and Hubbard have sold their lease of this Hall to Oren Stone.=THAYER'S OPERA HOUSE (H. A. Thayer, manager): Hands Across the Sea 15 by a first-class co. The attendance was good and the piece was repeated 16. Frost-Fanshaw co. commenced a week's engagement 20.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Edwards' Side Tracked April 13 to a fair house. Human Hearts 14 drew a large audience and gave good satisfaction. The Girl I Left Behind Me 15 played to light business. Effie Ellsler 22.

DOWAGIAC.—BECKWITH'S MEMORIAL THEATRE (W. T. Leckie, manager): Hoyt's A Trip to Chinatown April 18 played to a fair house and gave good satisfaction. Coming: James O'Neill in Monte Cristo.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Darkest Russia 5; The Modern Woodmen 11; The Devil's Auction 14.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Hands Across the Sea April 18 to fair business, giving good satisfaction. A Trip to Chinatown May 12.

ADRIAN.—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): Human Hearts 15 to fair business; good satisfaction. Effie Ellsler in As You Like It 20 to a fair house; everybody well pleased. A Trip to Chinatown 22.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Dark 13-17. Hands Across the Sea 17 to a small house. Sol Smith Russell 20 to the largest house of the season. Darkest Russia 27.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Side Tracked drew a fair-sized house 16, giving satisfaction. The Vincent Streeter Comedy co. opened 20 in Our Boys for a week at popular prices to light business. They gave a good performance. The Marie Tavary Grand Opera co. 28.=ITEM: At the Star and Macabee Theatres the week has been bare of attractions.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A Trip to Chinatown played to fair business 16 and filled the house on return engagement 20. The Poetry of the War was given by home talent 21, 22. Coming: Darkest Russia.=GRAND OPERA HOUSE (Victor Lee, manager): Stock or Comedy co. week of 13 to fair business.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): The Girl I Left Behind Me 16 to a large and well pleased house. Tavary Opera co. 27; Darkest Russia 28.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Chimes of Normandy by home talent 16 to a crowded house. The Girl I Left Behind Me 17, performance first-class; small audience. Chimes of Normandy (matinee) 18; Effie Ellsler in Camille 23; A Trip to Chinatown 27; The County Fair May 2.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Sowing the Wind, under the management of Charles Frohman, to a fine house 13; co. very strong. The work of Thomas Whiffen, J. H. Gilmour and Mary Hampton is deserving of special mention. Charles A. Gardner 20; John Stapelton co. 23; Hi Henry's Minstrels 24; Dan Sully 27; Marine Band 30; Stuart Robson May 1.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Wicklow Postman 18; large and well-pleased audience. Amy Lee and Frank Doane 24.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Slayton's Jubilee Singers 17; good house; fair performance.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): James H. Browne Dramatic co. 19-25 in repertoire.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil J. Gross, manager): Amy Lee and Frank Doane in Miss Harum Scarum 18; good house. Uncle Josh Spruceby in Hayseed Band 23.

DULUTH.—LYCEUM (L. N. Scott manager): Sol Smith Russell 13, 14 to excellent business. Amy Lee and Frank Doane 15, 16 to fair business. The Wicklow Postman 22, 23; Frederick Warde 24, 25.

PERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Uncle Josh Spruceby 21; fair house. Remenyi 22.=ITEM: The stage has been taken out of the Old Opera House and it has been leased for an armory.

MISSOURI.

ST JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): Nat C. Goodwin 14 in Ambition to fair house. Nellie McHenry 18; good business. Tavery Opera co. 20. Trip to Chinatown 24; Corbett 25.=THE NEW CRAWFORD THEATRE (Frank F. Hart, manager): The University of Michigan Glee Club 18 to light house.

PAYETTE.—OPERA HOUSE (Lee Halladay, manager). Clay Clement in The New Dominion 18 to small business. He gave the finest and prettiest entertainment ever seen here. Salter and Martin U. T. C. co. 20.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Hatton,

manager). Clay Clement in The New Dominion 17 to one of the largest houses of the season; excellent satisfaction. Salter and Martin U. T. C. co. 23.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Rachel Bauman, assisted by the Lyric Quartette (local) gave a delightful entertainment, to well-filled house 19. Students of the High School gave Our Boys 17 to packed house. Performance under the stage direction of Robert Darton; excellent presentation.

LEXINGTON.—NEW GRAND OPERA HOUSE (Waddell and Chanslor, managers): Salter and Martin's U. T. C. 17 to good business; excellent performance. Eunice Goodrich 20 for week in repertoire.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): House dark 13-18.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Salter and Martin's U. T. C. 18; fair houses. Clay Clement in The New Dominion 20 to large house; audience highly pleased. A lady minstrel show 24; home talent. Hoyt's Comedy co. in repertoire 27-May 2.==ITEM: W. T. Haskell is here coaching fifty society ladies for lady minstrel entertainment.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager), Clay Clement in The New Dominion 23.

INDEPENDENCE.—MUSIC HALL (Joe H. Border, manager): Salter and Martin U. T. C. co. played to S. R. O. 16. Wilbur Stock co. 20-25.

CLINTON.—OPERA HOUSE (H. Branum, manager). House dark 13-29. Clay Clement 24.

MACON CITY.—JOBSON'S OPERA HOUSE (F. W. Geiselman, manager). Weston's Comedy co. to crowded houses at popular prices; performance fair.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Dark past week.

COLUMBUS.—THEATRE: Dark.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): M. B. Curtis in Sam'l of Posen to good business.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): John Griffith in Faust and Fool's Revenge 27, 28.==ITEM: Texas Steer canceled on account of change of time on trains.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Texas Steer 23; Sinbad 7.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Hoyt's A Texas Steer 16 to good business; audience delighted. Charles Allison as Brander and Charlotte Crane as Bossy were excellent.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): Stewart's Players in U and I April 14, 15 to only poor business; poor performance. Frederick Warde 16-18 to big business. Hoyt's Texas Steer 20-22; Griffith's Faust 23-25; James O'Neil 27-29.==ITEM: Silver Bow Lodge, No. 240, B. P. O. E., gave a social session to Frederick Warde and co. 18.

NEBRASKA.

LINCOLN.—THE LANSING (Ed A. Church, manager): Katie Putnam 15 to good business. Stuart Robson 16 to crowded house. W. E. Suence Transoceanic co. 20.==THE FUNKE (F. C. Zehrung, manager): One of the best performances seen here this season. Robert Mantell 30.

FREMONT.—LOVE'S OPERA HOUSE (E. C. Usher, manager): Shore Acres was enjoyed by one of the largest houses of the season 18. The Alton Stock co. opened a week's engagement 20.

NEW HAMPSHIRE.

MANCHESTER.—GORMAN'S THEATRE (Charles J. Gorman, manager): James Mackie in Grimes' Cellar Door 23-25.==OPERA HOUSE (E. W. Harrington, manager): Frank Bush in Girl Wanted 21 to a fair house. Black Crook (Tompkins') 22 to a big house.==PEOPLE'S THEATRE (Cliff W. Grant, manager): Professor Carpenter, the hypnotist, succeeded in amusing a goodly number 20-23.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Nickerson's Comedy co. closed a week of fair business 18. Old Homestead 22.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): A Country Circus to a small house 18. The New South was presented by an excellent co. for the benefit of the stage hands 21 to medium house; splendid satisfaction. Girl Wanted 24.

NASHUA.—THEATRE (A. H. Davis, manager): Hobbies, booked for 17, canceled. Nickerson Comedy co. opened a week's engagement 20 to fair business. An attachment being placed on their receipts in favor of one of the members of the co. the following evening, the co. disbanded.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Thomas W. Miner, manager): The Great Northwest opened 20 to a good house, the occasion being a testimonial to Manager Miner. This new melodrama abounds in thrilling situations. The scenery and mechanical effects were very realistic, and the acting of William Courtleigh, Emmett Corrigan, Frances Drake, Minnie Dupree and Maud Hosford was excellent. Since the first production Messrs. Winslow and Wilson have gone carefully over their play and made several changes, especially in the fifth act, which has been almost entirely changed. The revised edition will be given its first trial 25. Trilby 27-May 2.==H. R. JACOBS' THEATRE (M. J. Jacobs, manager): The White Slave, which has proved to be one of the most enduring plays ever written 20-25. The co. is a competent one, giving general satisfaction. Ward and Vokes 27-2.==ITEMS: Frances Drake, of The Great Northwest, met with quite a painful accident 20. In revolving on the fan of a windmill, which is a very dangerous task, she lost her hold, and in falling landed on her ankle, which she had sprained a short time previous. In spite of the pain she was suffering Miss Drake pluckily resumed her part in the next act.—Mr. and Mrs. Henry C. Miner were present at the opening performance of The Great Northwest, coming from Atlantic City for that purpose. This was their first public appearance since their marriage.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Alabama was presented 17 before a light house. Both the play and the co. were good. The floral decorations were greatly appreciated by the audience. The Great Northwest pleased a light house 18. The first presentation of the drama was highly satisfactory. Miss Dupree as Nubbins made one of the hits of the evening. Camille D'Arville presented Madeleine or The Magic Kiss 20 before a fair-sized house, which heartily enjoyed the tuneful opera. Miss D'Arville was in excellent voice, and acted well, as did the entire co. The chorus was strong and full. The pretty stage setting added not a little to the success of the piece. Hanlon's Fantasma 22 pleased a good-sized house. With the exception of two or three characters the production, as seen here, lacked vim. The trick scenery and scenic effects took well and were cleverly manipulated. George H. Adams as Rico, and Matthew Byrne's fantastique juggling held up their end of the piece.==ITEMS: H. H. Winslow and W. R. Wilson, authors of The Great Northwest, with Thomas W. Miner and Manager Crager were all kept busy during the first production of the drama here 18 in seeing that it went off smoothly. They expect to close in Brooklyn on May 23, and will reopen for a run at the American, New York city in the Fall.—George H. Adams, with Fantasma, was a former resident of New Brunswick, and a large number of his friends were in the audience 22. Fantasma will close for the season on 25.—Glimpses of Paradise (local) 24; Mr. and Mrs. Robert Wayne 27-May 2; For Fair Virginia 4.

ELIZABETH.—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Alabama drew a fair-sized house 18, the performance being very satisfactory. Fantasma drew two good-sized houses 23, 24. The scenic effects and specialties are excellent. A Midnight Bell 2.==LYCEUM THEATRE (A. H. Simonds, manager): Waite Comedy co. opened a week's engagement at popular prices 20. This is the best repertoire co. seen here this season. Robert Hilliard 2.==ITEM: The musical burlesque, Frilby, which was so successfully produced by the members of the Elizabeth Athletic Club recently, will be repeated for the benefit of the general hospital 29.

TRENTON.—TAYLOR'S OPERA HOUSE (W. R. Williamson, manager): Hanlon's famous Fantasma co., with the clever George H. Adams, appeared 20, 21. The aggregation of novelties is simply startling. The musical specialties were very good. The scenery and costumes were beautiful. The Ideals at popular prices 27-May 2.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): House dark week of 20. Rube Stacy, booked for 25, failed to arrive. Mendelssohn Glee Club (local) 2.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. Degraw, manager): Turner New York co. 23-25 was canceled. L. Matta Holmes, elocutionist, 21 to good business. O'Hooligan's Masquerade May 5.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Peep O'Day Boys 17; good performance to fair business. Gettysburg 30-May 2.

PATERSON.—OPERA HOUSE (John J. Goetchins, manager): House dark 20-22, owing to the non-appearance of Cazmon's Novelties, which was booked. William Morris in a revival of Michael Strogoff drew audiences of fair numbers 23-25, which seemed pleased. John W. Isham's Octoroons 27-29, followed 30 by Mr. General Tom Thumb for three nights.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Urquhart, magician, to poor business 17; performance fair. Uncle Hiram 18 gave good performance to fair house. Miller and Dutton's Novelties 24, 25.==ITEM: Carl Vernon, of the Uncle Hiram co., was entertained by his numerous friends here.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Alabama to fair house 16. Leonzo Brothers to fair business 20-25.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Cleveland's Minstrels appeared to a small house 21.==COLUMBUS HALL THEATRE (John T. Platt, manager): Coon Hollow 27.

PLAINFIELD.—MUSIC HALL (Rich and Maeder, managers): Cleveland's Minstrels 17 to fair business.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): The Schuberts of Chicago gave an excellent concert to fair house 13.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): La Loie Fuller and co. appeared 18. The dances were very pleasing. Della Fox in Fleur-de-Lis 23 and the Bostonians in Robin Hood 25 had big houses. The all-star cast in The Rivals May 29.==LELAND OPERA HOUSE (Fred F. Proctor, manager): Peck's Bad Boy, with Fred Wenzell as the persecuted Dutchman, amused large audiences 20-22. Alabama 23, 24; The Dazzler 25; Madame Sans-Gene 28-30.==ITEMS: There is a rumor of a new theatre being built on State Street next season, but nothing definite is known about it.—Carlin and Guiton are going to renovate Drislane Hall in South Pearl Street during the Summer and open it in the Fall as a popular price family theatre.

UTICA.—OPERA HOUSE (H. E. Day, manager): Andrew Mack presented Myles Aroon 18 before a fair-sized audience which greatly enjoyed the splendid performance. The Della Fox co. sang Fleur-de-Lis 20 to a large and well-pleased audience. Jefferson DeAngelis and Alf Wheelan, two very clever comedians, caught the house and shared honors with the star. 8 Bells 30.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Union College Musical Association gave a concert 20 to a fair-sized audience. Della Fox Opera co. sang the comic opera, Fleur-de-Lis, to a large audience 21; the co. is first-class. Miss Fox received several encores and her singing and acting was of the highest order. The comedians, Jefferson DeAnge is and Alf Wheeler made lots of fun and the chorus was large and strong. The Dazzler 24.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Superba attracted good-sized audiences 16-18. The Bostonians in Robin Hood and A War Time Wedding to their usual big business 21, 22. Charles L. Davis 23-25; Lee, the hypnotist, 27-May 2. Sara Bernhardt and the all-star cast in The Rivals.==WIETING OPERA HOUSE (Wagner and Reis, managers): Della Fox and her excellent co. delighted large houses 17, 18 in Fleur-de-Lis. Sol Smith Russell drew well 21. Madame Sans-Gene 22, 23; big business. Alabama 29, 30.==H. R. JACOBS' OPERA HOUSE (G. A. Edes, manager): On the Mississippi 16-18; big upper houses. The Land of the Living 20-22; fair attendance. Down in Dixie 23-25; HARRY MORRIS' Entertainers 27-29; U. T. C., local, 30-May 2.

TICONDEROGA.—UNION OPERA HOUSE (Frank Locke, manager): Hamilton and Herriman Players 23-25.

CARTHAGE.—OPERA HOUSE (J. R. Thorpe, manager): Dark week of 20. School Teachers' Convention week of 27.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): 1492, 15 to S. R. O. A Cold Day co. 17 to a full house. Rachelle Renard opened week 20 to fair business.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Mackay's Comic Opera co. ended a successful week's engagement 18. Joseph Callahan in Faust drew fair houses 21, 22. Tar and Tartar Opera co. 25.

PENNYAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Joseph Callahan in Faust 18; good performance to light business.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): House dark 24-30.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Charles E. Blaney's A Baggage Check 28.

WEEDSPORT.—BURRITT OPERA HOUSE (Harry D. Brown, manager): Joseph Callahan in Faust 24.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 20-25.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): Guy Brothers' Minstrels 20 to good business and gave satisfaction. Callahan's Faust 25.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Delmonico's at Six 17, 18; poor business; first-class performance. Bubb Comedy co. opened a week's engagement 20 to poor business. International Novelty co. 1.

COHOES.—CITY THEATRE (Powers and Williams, managers): The Sultan co., booked for 15, canceled. Peck's Bad Boy amused a fair-sized audience 16. The Man in the Iron Mask co. did not play 17 on account of the excessive heat, and failed to appear on account of a light house 18.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Devil's Auction 17 to good business and good satisfaction. The costumes and scenery were elegant. 8 Bells 22; Margaret Mather 23; Maude Hillman 27-May 2; Around the World in Eighty Days 5.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): House dark 15-25. Cecil Spooner in repertoire 27-29; Tar and Tartar May 2.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Rob Roy had very large attendance and gave excellent satisfaction 16. Peck's Bad Boy drew fairly well 17, 18. Margaret Mather, supported by Frederick Paulding, in Romeo and Juliet delighted a good-sized audience 20. Charles L. Davis in Alvin Joslin had good business 21. The Wright Huntington Stock co. opened to good business 22-25; Tar and Tartar 29.==BIJOU THEATRE (A. A. Fennyvessy, manager): The Two Wanderers had fairly good houses 16-18. How a Woman Loves failed to appear 20-22. Guy Brothers' Minstrels 23-25.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Carrie Russell co. booked for 20 stranded after leaving Niagara Falls. Donald Robertson's Man in the Iron Mask 23. Alabama 27.==KEATOR OPERA HOUSE, North End (E. B. Kenfield, manager): Amateurs presented In Old Mississippi to a good house 22.==ITEM: Horace Phillips, of this city, has gone out in advance of the Kohmans, who opened at Homer 13.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Francis, mesmerist, failed to give an exhibition of his powers 17 owing to the small house.==ITEM: Le Roy and Glover, a local sketch team, presented their new sketch, A Light Lunch, 17, in Solvey, N. Y.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Hausner, the hypnotist, 20-25; light business.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Charles L. Davis 18 in Alvin Joslin drew fairly. Margaret Mather in Romeo and Juliet 21 drew a good-sized audience. Walker Whiteside as Hamlet 23; Conroy and Fox 24; Wright Huntington Stock 27-May 2.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): In Old Kentucky 16 pleased a good-sized audience; performance good. The Bostonians in A Wartime Wedding 20 more than pleased a fair-sized but enthusiastic audience. The performance was fine, the singing of Mrs. Davis and Mr. Cowles being especially so. The Poughkeepsie Oratorio Society 22 gave evident satisfaction to the large audience present. The soloists were Anita Rio and Gwilyn Miles, and Vernon Hughes. C. B. Rutenber, the author of the oratorio, was the director. Sol Smith in The Rivals 24; The Waite Comedy co. 27-May 9; Lewis Morrison 12; Euterpe Glee Club, local, 13; Chauncey Olcott in Mavourneen for Manager Sweet's benefit 4.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Andrew Mack in Myles Aroon delighted a very large audience 17. Mr. Mack never sung better and was supported by an excellent co. Tar and Tartar 23.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): The Cecil Spooner co. opened a week's engagement 20 in Buckeye to good business. The specialties introduced by the co. were well executed. The feature of the performance was the dancing by Miss Spooner, who was compelled to respond to several encores. 8 Bells May 1; Tar and Tartar 4.

ROCHESTER.—LYCEUM THEATRE (A. E. Wollf, manager): The only attraction during the week was Sardou's Madame Sans Gêne 24, 25 and fine audiences was present. The co. headed by Kathryn Kidder was equal to the roles alloted them and gave satisfaction. 8 Bells 27-29.==COOK OPERA HOUSE (E. G. Lane, manager): Down in Dixie 20-22 was well received by fine attendance. The several sensational scenes were greeted with applause. The Land of the Living was presented before good houses 24-25 and the general good work of the co. was commendable. Lost in New York 27-29.==ACADEMY OF MUSIC (Louis C. Cook, manager): Agnes Wallace Villa, supported by a strong co. appeared in The World Against Her 20-25 and business was excellent. The Watson Sisters 27-2.

LITTLE FALLS.—SPINNER OPERA HOUSE (H. A. Skinner, manager): Concert by local talent 21; big house. The Dazzler 22; good business and excellent satisfaction. Home talent minstrels 29.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Morrison's Faust 28.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Waite's Comedy co. (Eastern) gave eleven performances 20-25 to crowded houses. Mr. Waite has been for fifteen years managing these popular comedy cos., combining a high order of merit with low prices. Mr. Waite prides himself on having the best music that money can obtain. The weather during the week was fine, and the open air concerts a great feature. Mr. Waite's season closes with two weeks at Poughkeepsie, N. Y., where he makes his home. His plans for next season include the sending out of a comic opera co. at popular prices. Chauncey Olcott in Mavourneen May 4.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): A Cold Day 18; fair performance; very light attendance. Shaun Aroon, by the Verona Social Club (local) to large and well pleased audience 21.==ITEM: There are indications that the Port Jervis Opera House will be under new management next season, and that the house will be re modeled and made strictly "up-to-date." The Theatre Normandie property has changed hands, and will be transformed into an office building this Summer.

SARATOGA SPRINGS.—TOWN HALL: Dark week of 13. 1492 due 27 canceled. J. M. Putnam and co. in A Bunch of Keys May 7.

HUDSON.—OPERA HOUSE: Dark 16-23. The Dazzler 27.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Maude Hillman closed a successful week 18. Guy Brothers Minstrels 21; fair business; satisfactory performance. Ed Keating and Fred Smith were warmly welcomed by their many friends here. Thomas Keene May 12.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager). The Dazzler 22; fair house; performance fair. Joe Ott in Star Gazer, booked for May 2, has canceled date. House dark 23.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Clifton and Middleton co. opened a week's engagement 20 with Ranch King to a fair-sized house.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): House dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A large and fashionable audience saw the production of Alabama 23; performance first-class. Lewis Morrison in Faust 30; Grau's Opera co. under the direction of Abbey, Schoeffel and Grau May 6.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Neil Burgess 20 in The County Fair pleased a fair house. The Bostonians 23 in Robin Hood to very large business, delighting everybody. Lee, Hypnotist, May 4-7; Girl I Left Behind Me 12.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The Minnie Lester co. opened 20, playing to a week of good business and giving general satisfaction. 8 Bells May 2.==ITEM: Rosco L. Whitman, author of Escaped from Libby Prison, has nearly completed another new play taken from E. P. Roe's last novel, Miss Lou.

LYONS.—MEMORIAL HALL (John Mills, manager): Acrive Hose co. 15-18 to good business. Joseph Callahan in Faust 20; fine performance to fair business. Mr. Callahan and co. were called before the curtain after each act. Scenery and electrical effects good.

NIAGARA FALLS.—PARK THEATRE (M. S. Robinson, manager): Callahan's Faust 16 to a small, well-satisfied audience. Innes' Band 23; Chimes of Normandy 24, 25.

YONKERS.—MUSIC HALL (William J. Bright, manager): In Old Kentucky gave a good performance to a full house for Manager Bright's benefit 18. Waite's Comedy co. 27-2.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Hamilton Players 27-May 2.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): The Gorman Brothers Gilhooleys Abroad 28.

ONEONTA.—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager). Uncle Sam 16 to poor business. Day, the Hypnotist week of 27.

ITHACA.—THE LYCEUM (M. M. Gumbadt, manager): Rob Roy to full houses 15th. McKay Opera co 20-22; light business. Sinbad May 5; Thomas Keene 13.

OLEAN.—OPERA HOUSE (Wagner and Reis, manager). Margaret Mather ably supported by Frederick Paulding and a capable co. presented Romeo and Juliet 22 to a large and highly appreciative audience. 8 Bells 25.==ACADEMY OF MUSIC: (Olean Music co., managers) Madge Tucker in repertoire closed a successful week's engagement 18. House dark 20-25.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): House dark 20-29. Lost in New York 30.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Alabama gave a very fine performance to only a light house 20; the co. deserve much better patronage. Sol Smith Russell 25; Peck's Bad Boy, booked for 2, canceled. Chauncey Olcott 5, 6.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Whitney Opera co. in Rob Roy 17 to a large and highly pleased audience. Gorman Brothers in Gilhoolys Abroad 21; fair-sized audience. Jules Grau's Opera co. in Tar and Tartar 22; fair-sized but dissatisfied audience. Darkest America 24; Mikado, local singers, 6, 7.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Devil's Auction 16; drew largely and pleased. The scenic effects were gorgeous, and the specialties catchy and up-to-date. Maude Hillman Comedy co. in repertoire opened for week 20 in Charity Bess. The star and co. are good and are drawing good houses. Chauncey Olcott May 21.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Wang 25; Lillian Lewis in Cleopatra 30.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Ander, manager): Eugene O'Rourke in The Wicklow Postman was presented to S. R. O. 16; receipts at reg-prices $904.75. The co. is a good one and present a very pleasing comedy drama. Frederick Warde in King Lear 21 at advanced prices. Amy Lee and Frank Doane in Miss Harum Scarum 23; Texas Steer 28.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Eugene O'Rourke in The Wicklow Postman 14 to deservedly poor business; poorest performance of the season. Jamestown Dramatic Club 23.

CRAPTON.—OPERA HOUSE (W. W. Robertson, manager): Faust 9 to crowded house; performance excellent. Uncle Josh Spruceby 18; good house. Remenyi May 5.

PARCO.—OPERA HOUSE (C. P. Walker, manager): John Griffith in Faust and The Fool's Revenge 13, 14 to fair business. Frederick Warde 20 in King Lear.

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Hoyt's A Texas Steer 29. James O'Neil in Monte Cristo May 4; Sinbad the Sailor 7.

OHIO.

DAYTON.—GRAND OPERA HOUSE (HARRY E. FEICHT, manager): The Rising Generation to light business 14. The unctuous and inimitable Irish comedian, Billy Barry, was supported by a most excellent co. and gave a pleasing performance. Ward and Vokes to light business 16. The comedians and a capable cast gave a Run on the Bank in a highly satisfactory manner. Little Christopher Columbus to fair business 16. Theresa Vaughn, William Collier and a few good specialties redeemed the general performance.——PARK THEATRE (Harry E. Feicht, manager): J. C. Stewart's Two Johns co. to light business 16-18. Ida Van Cortland in repertoire opened a week's engagement to light business 20.——ITEMS: Two Old Cronies, which have been unable to proceed further since their last engagement at the Park Theatre 18, owing to financial difficulties, will leave for Chicago 21.—The business at both theatres has been exceptionally poor the past week, being attributed to the warm weather.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Rising Generation co. 15 to small house. It was one of the best Comedy cos seen here for some time. The Merry World 24.——ITEMS: P. R. Bennett, Jr., proprietor of Bennett's Opera House (now used as an armory) has returned home from a Winters' sojourn hunting and fishing in Florida.—A. L. Wilkins, stage-manager of the market Square, has resigned.—W. W. Vance one of the most noted band masters in Ohio, and leader of orchestras at the old Union Hall, City Hall, Bennett's Opera House and Market Square Theatre, died at his home here aged sixty years.—Leader Francis Williams and drummer Charles Hudson have gone South to join a circus band.—Lionel E. Lawrence and A. D. McLean arranging for the Merry World were the guests of Urbana friends while here.—Charley C. Stocking, for several years ahead of Carrie Louis and other attractions is here.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Warren G. Richards, the character impersonator, entertained a large audience 9. His imitations of Svengali, Chimmie Fadden and other characters and also characters from real life were exceptionally good. The Catholic Institute netted a large sum from the performance. W. A. Brady's Trilby co. 16 to a good-sized and very fashionable audience. The Svengali of Mr. Brant deserves especial commendation, in fact the entire co. was strong. 8 Bells to a good-sized audience 18.——ITEM: There is a prospect of a Summer theatre here. Members of the De Haven Comedy co. will form the nucleus of the stock co. and entertainments will be given three or four nights of the week during the coming Summer. The project is in the hands of Mr. Rook, the efficient manager of the Opera House.

FOSTORIA.—ANDRES OPERA HOUSE (Campbell and Veon, managers): House dark 12-19.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): House dark 20-25.

CANAL DOVER.—BIG 4 OPERA HOUSE (Reiter and Cox, managers): Schubert Symphony Club and Lady Quartette 15; fair house; performance first-class.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Louis James presented Othello 21 to a large audience which thoroughly enjoyed the performance especially the work of the star. The scenery and stage settings were also greatly admired.

EAST LIVERPOOL.—NEW GRAND (James Norris manager): Blind Boone Concert co. 15 to fair business. Midnight Special 16, 17 to very poor house. James Riley in the Broom Maker 18 to good business. Howorth's Hibernica 20 to fair house. This closes season for the New Grand.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Howard Walls co. finished a week of repertoire 20 to small houses. This closes the season at this house.

KENT.—OPERA HOUSE (Mark Davis, manager): Schubert Symphony Club 17 pleased a fair house. Old Homestead 28. Human Hearts May 4.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): 8 Bells 15 to crowded house. William Barry in The Rising Generation 20; fine performance; fair-sized house. Shore Acres 19.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, manager): House dark at present.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Effie Ellsler in As You Like It 14 to fair and well pleased house. House dark week of 20. DeHaven comedy co. week of 27; Human Hearts May 5; Thomas Keene 12; Shore Acres 16.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Mae Smith Robbins in Little Trixie 16 gave a pleasing performance to fair business.——ITEM: The members of the Trixie co. were entertained after the performance by Mrs. McKee, mother of Harry McKee, a member of the co.

ST. MARYS.—GRAND OPERA HOUSE (J. L. Smith, manager): Sowing the Wind 9 to well-pleased audience. Two Johns co. 11 to fair crowd; William Barry in Rising Generation 22; Lima Elks Minstrels 24; Shore Acres 30.——PARK THEATRE (Walter A. Livermore, manager): Dark 20-25.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Denman Thompson's Old Homestead 21 to fair house for season: Turkish Bath 5. The Two Johns 6.——ITEM: Grand View Park Summer Theatre opens May 1 with vaudeville.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): The Old Homestead 20 to fair-sized audience; performance excellent. The scenic effects and vocal specialties were splendid and greatly enjoyed.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): J. C. Stewarts' Two Johns to a fair and much pleased house 20.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): The season closed here by the production of Captain Dick by Bertram and Willard assisted by home talent 16-18. The performance gave considerable satisfaction.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Helman 21 to small house; performance excellent. Miss Helman in her second sight work is first-class.

LIMA.—FAURET OPERA HOUSE (W. A. Livermore, manager): The Wilson Theatre co. in repertoire began week's engagement 13 presenting the Sunny Home to a packed house. Temptation of Money and The White Slave followed 14, 15 to poor business. The rest of the week was canceled and the co. left the city 16. Elks Minstrels 23 promises to be better and grander than ever.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): William Barry in the Rising Generation 17, 18 to poor business. Darkest Russia 23-25.——ITEM: Minerva Park, a Summer resort near here will have Summer opera. The co. is being secured in New York.—The Grand will close its season next month.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): William Barry in The Rising Generation 14; good performance to good business. The Merry World co. 22. Louis James 27.——BLACK'S OPERA HOUSE (George Marks, manager): Season closed.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): Herrmann the Great appeared 17 to a crowded house at advanced prices and was enthusiastically received. The exquisite dances of Madame Herrmann were applauded to the echo. The season at this house closes 24 with The Old Homestead.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Herrmann the Great 18 to fair business. Shore Acres May 2.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Robert G. Ingersoll 17 to small house. Howorth's Hibernica 18 failed to reach here. De Witt Talmage 22 to large business. Dark 27-2.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Dark 13-18; Queen Esther by home talent 28, 29.

URICHSVILLE.—CITY OPERA HOUSE (Elvan and Van Ostran, managers): T. N. Wilson in Anderson 16-18 to fair business; performance good. Helmann booked for 18 canceled 17 after all paper was up.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Walker Whiteside presented Hamlet and the Merchant of Venice to fair houses 17-18. Dehaven Comedy co., popular prices week of 20 to fair business.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Somersby, managers): The Merry World co. booked for 23, canceled.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (C. Baetz, manager): Louis James supported by an excellent co. presented Othello to a fair-sized but appreciative audience 20. Herrmann the Great, aided by Adelaide Herrmann, entertained one of the largest audiences of the season 22 with his wonderful combination of magic, mirth and mystery. The Trilby Scene, Asiatic Trunk Mystery and Artists' Dream are new and incomprehensible. Ethe Ellsler as Rosalind in As You Like It 28.——ITEM: Professor Herrmann's celebrated horse, attached to a smart tandem, of the latest pattern, attracted considerable attention upon our streets while the Professor was enjoying a drive through our city, the afternoon before his performance here.

OREGON.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Grand concert by the pupils of the Academy of Music 17 to a well-pleased audience. Poet Henry, under the direction of Grace McCrarry, the elocutionist, 22. John Griffith's Faust May 12.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Ideals Dramatic co. to fair busines 16-18. The co. was able to give a good rendition of the plays in a popular repertoire. The opening play was The Golden Giant Mine, followed by other copyright plays. Lewis Morrison's Faust was well attended 20. Captain Jack Crawford the poet-scout 21, a small audience was pleased and interested. Trilby 22 was greeted by a full house of the better class of theatregoers. The co. carry their own scenery, and is very capable, although made up of strangers who were unknown in this city. Marion Grey was very effective in the title-role.——HARRY DAVIS' FAMILY THEATRE (A. C. Young, manager): The season at this resort has not been as profitable as past seasons. Manager A. C. Young and Press Agent O'Toole benefit 24.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Ward and Vokes in A Run on the Bank amused a large audience 18. Darkest Russia pleased a good house 20.

FRANKFORD.—MUSIC HALL (Frank Beresford, manager): The World Against Her closed 15 to light business. John H. Clark's Vaudeville Entertainment co. 18 gave a fair performance to a good-sized audience. A Lucky Lily 22; Robert Downing 23.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Winnett Stock co. in Wife For Wife, Passion's Slave, and Unknown 16-18 to fair business and fair satisfaction. Trilby 27.——ITEMS: Charles D. Kaier, owner of the present opera house, has purchased three adjacent lots, and will construct a ground-floor theatre. The foundation walls of Hersker's theatre are not yet completed, but they have received offers of dates already from over thirty first-class organizations.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): A Thoroughbred co. 27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Trilby 16; small audience; excellent performance. Blind Boone 17; poor business. Margaret Mather May 11.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Charley's Aunt was presented by a capable co. 18 to poor business. Walter Kennedy 23-25.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): John A. Kelly's Golden Crook co. 25; Tony Farrell's own co. in Gaity Owen 27; Scribner and Smith's Circus May 2.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): A Thoroughbred 18; light business; performance first-class, giving excellent satisfaction. Uncle Sam's comb. 27.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Darkest Russia, for the ushers' annual benefit, 13 drew a large and exceedingly well pleased house. Margaret Mather and Frederick Paulding and a capable co. in a delightful and artistic manner presented Romeo and Juliet to an audience of fair size 17. Mrs. Tom Thumb and her co., booked for matinee and evening performances 18 failed to materialize the date being canceled several days previously. Trilby 29.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): William Morris in Michael Strogoff 17, light business on account of the hot weather. Mr. Morris in the title-role was excellent. The Jefferson Dramatic Club of Wilkesbarre produced The Two Orphans 22 in a pleasing manner. On Erin's Shores 23; Gwillyn Thomas 27; Callahan's Faust 28.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Michael Strogoff 20; fair business; fair performance. Carrie Louis Repertoire co. 27-May 2; Old Homestead 8.

POTTSTOWN.—GRAND OPERA HOUSE (George R. House dark 20-25.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Lewis Comedy co. in repertoire at popular prices 13-18; good business; fair performance. Faust, with Rosabel Morrison as Marguerite, 21; fair house. The co. is good and the scenic production the best ever presented by a Faust co.——ITEMS: The Lewis Comedy co. closed season here.—Manager Allen made a bad slip from a bicycle last week. He will use crutches for the next ten days.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): William Morris 17, 18 in Michael Strogoff to fair business. Kathryn Kidder in Madame Sans Gene to good business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): Robert Downing 16 in The Gladiator to fair business. Fantasma 16, 18, with matinee, to fair business. Carrie Louis 20-week in repertoire to light business.——DAVIS' THEATRE (George Davis, manager): Albini's Meteors 16-18 to good business. Dark week of 20.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Vohe, manager): John A. Kelly's Golden Crook co. 21; wretched performance.

WAYNESBURG.—OPERA HOUSE (Cook and Munnell, managers): W. D. Emerson and Laura Wilson-Emerson, assisted by good local talent, presented Lynwood 17 to a well pleased audience.——ITEM: Mr. and Mrs. Emerson left 16 for Vincennes, Ind., to join the Sadie Raymond co.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Michael Strogoff 14 and Emily Bancker in Our Flat 21; both to poor business, but very superior attractions. Trilby 24; Joe Hart Comedy co. 27.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yerker, managers): William Morris in Michael Strogoff 13; Darkest Russia 14; and Margaret Mather in Romeo and Juliet 16, drew light houses. The Mystic Midgets (local) attracted very large houses in spite of the heat 17, 18. The Webber Comedy co. did light business 20-25. Tony Pastor's co. 27; Trilby 30.

JOHNSTOWN.—JOHNSTOWN OPERA HOUSE (James T. Ellis, manager): Faust filled this house to its full capacity 16, and gave universal satisfaction. Darkest Russia failed to draw the audience it deserved 18. Trilby made its first appearance here 20 to exceedingly good business at advanced prices, and gave the best of satisfaction.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Mill house, manager): House dark week of 21. Tony Farrell in Garry Owen 29.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Walter C. Clark's spectacular pantomime, Ben Hur, was elaborately produced 16-18. Walter Kennedy, with a good co., gave excellent performances of Samson and Virginius 20-22.——BIJOU THEATRE (Charles Gilder, manager): The Ladies Club Burlesque co. gave a good performance week of 20.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Thomas Shea co. to fair business 13-18. Garry Owen 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Charles L. Davis in Alvin Joslin 17; fair-sized and pleased audience. Kennedy's Players opened 20 for entire week to good business and enthusiastic audiences.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Carrie Louis closed a week's engagement in repertoire at popular prices 18. Miss Louis is a versatile young actress, and made a very favorable impression with her audiences. She is supported by a capable co., and gave a very good week's entertainment. Robert Downing presented The Gladiator for benefit of local lodges, K. of P., 20.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Kennedy's Players 18 closed good week's business. Walker Whiteside in Hamlet 22; 8 Bells 24.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles K. Jones, manager): House dark 20-25. Tony Farrell 28.——ITEM: Ed C. McHugh, of this city, and Van Cook, both member's of Ullie Akerstrom's co., are starring the coke district with their own specialty co. to good business.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): The Winnett Stock co. 20-22 in Wife For Wife, Passion's Slave, and The Unknown to deservedly poor business. Joseph Slaytor and Rozette Boone, who were very clever in their roles, were the only redeeming feature of the co. A Thoroughbred 30; The Old Homestead May 6; Sousa's Band 20.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): House dark 15-22.——ITEM: American Theatre co., booked for 27 May 2, has not been heard from yet.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell manager): Fisher's Cold Day 16, small house; co. good. Modern Heroine co. opened week of 20 to small business. Their repertoire, consist of A Great Diamond Robbery, Stricken Blind, Jerry the Tramp, A Royal Hand, Ten Nights in a Bar-Room and Hazel Kirke.——ITEM: George D. Louden's A Thoroughbred co. canceled their date of May 11 on two weeks' notice owing to warm weather and poor business.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Midnight Special 15 gave a good performance to a small house.

BROWNSVILLE.—THREE TOWNS THEATER (L. C. Richie, manager): Ion Carroll's Players 27 for one week.

PHILIPSBURG.—PEIRCE'S OPERA HOUSE (Thomas Byron, manager): The Thoroughbred played to a small but appreciative audience 21.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Uncle Sam, booked for 24, canceled. The season will close 26 with Conroy and Fox in O'Flarity's Vacation.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The New York Theatre co., booked for 16-17, failed to appear, having disbanded in East Liverpool, O. Their advance agent succeeded in working the local merchants for about $75 worth of advertising, payment for which was collected a day or so before the co. was billed to appear. The Midnight Special booked for 18 also failed to put in an appearance.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): House dark 20-25. Emily Bancker in Our Flat 28.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): La Loie Fuller and her co., composed of Charles D. Kellogg, Julius Witmark, Willis P. Sweatnam and Fannie Wentworth entertained a good-sized audience 16, and gave excellent satisfaction. Charles H. Yale's Newest Devil's Auction to light business 20. Walker Whiteside in Hamlet gave general satisfaction to small house 20.——ITEM: William L. Lykens, late manager of Henry E. Dixey, has been engaged by Edward Stevens as business manager for Mr. Stevens.

LEBANON.—FISHER OPERA HOUSE (George H. Spang manager): Mikado, by home talent, to very appreciative audiences 19, 20.

CAMBRIDGEBORO.—SAYLES' OPERA HOUSE (H. B. Wilber, manager): House dark 19-25.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): 8 Bells 20 to big house and well-pleased audience.

UNION CITY.—COOPER OPERA HOUSE (Thomas Cooper, manager): Vernelo and his merry co. billed for 23-25 at popular prices.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Tony Farrell presented Gaity Owen 21 to a fair-sized house. The New South 29. Sawtelle Dramatic co. May 7-9 (return).——ITEMS: Fred A. Hodgdon, agent of The New South co., was in town 23.—James Doane the wrestler, who has a large number of friends in this city, has accepted a responsible position at the Theatre Francais, Montreal.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Katherine Rober 13-18 to small house. Hanlons' Superba 20, 21.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Emily Bancker, well supported, presented Our Flat 14 to a fair house; performance one of the best of the season.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): The Princess, by the students of Converse College, ably directed by Maude E. Masson, to S. R. O. 22. Miss McGee as the Prince and Miss Stevenson as the Princess acted their parts in a manner worthy of professionals. The entire support was excellent. Musical numbers furnished by Miss Ayer's Converse orchestra. House dark week 26.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): The Little Pansy co., with Ed Redmond and Daisy Beverly in support, 13-22 gave good performances to fine business at popular prices.——ITEMS: Paul Tupper Wilkes, a local favorite, will open for week of 27 with a new repertoire co. He will play nothing but standard dramas and with the best support obtainable.—The Sioux Falls Bill-Posting Co. now control the 1,500 feet of boards in this city.

TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): House dark 13-16; Paradise Alley 17, fair house and ends the list of attractions for this season at this house.——ITEM: Captain Curry of New Orleans, was here 16 and returned 19.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Paradise Alley opened a two nights' engagement 15 to a very large fashionable and enthusiastic audience.

TEXAS.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Dark 12-18.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Dark 13-18.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Dick P. Sutton co. 17, poor business; poor co. Spooner Dramatic co. for week of 20.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): House dark 11-25.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Primrose and West's Double Minstrel organization entertainment to two large audiences; the co. which includes George Wilson is the best ever seen here.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): The Baldwin Melville co. 13-18; excellent business; the co. gives a good performance at popular prices.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Mozart Symphony Club 14; small but highly pleased audience.

WACO.—THE GRAND (Sid H. Weis, manager): Professor John B. De Motte, lecturer, 18, under auspices of Y. M. C. A., tested the capacity of the house, his subject being "The Harp of the Senses"; audience highly pleased.——ITEM: The regular season closed here 24, when Treasurer Jake Schwarz takes his benefit, McCarthy's Mishaps being the attraction. Manager Sid H. Weis feels much rejoiced, it being his first season here, and the business done being the largest in the history of the house.

EL PASO.—MYAR'S OPERA HOUSE (A. B. McKie, manager): Roland Reed in The Politician 13; Lend Me Your Wife to good houses and appreciative audiences 14.——ITEM: George W. Walker, the present manager of San Antonio Opera House, has secured Myar's Opera House for the coming season.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Murray and Mack in Finnigan's Ball 17; good house. J. P. Howe's American Girl co. week of 25.

VERMONT.

BRATTLEBORO.—AUDITORIUM: House dark past week. Nothing booked at present.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Hoyt's A Bunch of Keys May 1. 8 Bells 5.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): N. V. Minstrels (local) 17 to large and fashionable audience. Grau Opera co. in Tar and Tarter 18 and matinee to good business. Dazzler 20; business fair. McCarthy's Mishaps 28. Bunch of Keys 30.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): A Midsummer Night's Dream played to big houses 15; audience well pleased. 1492 billed for 23 was cancelled. Ine Ohl booked for May 2 has cancelled. Morrison's Faust 5.

VIRGINIA.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Leterman, manager): Armenian and Moorish Vaudeville co. 13, 14; good houses and satisfactory performances. Bob Hunting's Railroad Show 17, 18 large crowds and general satisfaction. House dark week of 20.

PETERSBURG.—ACADEMY OF MUSIC: House dark 20-25.

DANVILLE.—ACADEMY OF MUSIC (Orrin A. Nea, manager): Local amateurs gave a delightful entertainment to a large audience 17 under the management of Mrs. Adela C. Green. The season at this house has closed.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hopper, manager): With Heiman the magician on 29 the theatrical season in Roanoke comes to an end.——ITEM: The management of the Academy by Mr. Hopper for the past season has proven successful.

WASHINGTON.

WALLA WALLA.—NEW OPERA HOUSE (John Paine, manager): Hoyt's A Texas Steer 14 to fair business; general satisfaction. Tim Murphy's absence was regretted, though his part was well rendered. Freeman's Pawnbrokers in A Railroad Ticket 23. Amateurs are rehearsing The Pirates of Penzance with the expectation of putting it on early in May.

TACOMA.—TACOMA THEATRE (S. C. Hellig, manager): Ezra Kendall's A Pair of Kids 10 to light attendance. A Texas Steer 11 to a good house. Play well received; co. good. Charles Allison as Maverick Brander is a clever actor. James O'Neill and a splendid co. presented to a large house 16 the Count of Monte Cristo.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Notwithstanding that Tim Murphy was not with the Texas Steer co., they drew a crowded house 13 and gave a good performance. Society Ladies' Minstrel Show 17. Jennie Patterson, known on the printed programme as George Johnson established a reputation as an interlocutor. Ed Primrose, known in society as Mrs. Kimball, took one end, while Mrs. Gibbs took the other and under the name of "Billy Rice." In all there were sixty of Spokane's 400 in this performance, and the 1,200 people who composed the audience were enthusiastic in their applause.

NEW WHATCOM.—LIGHTHOUSE THEATRE (F. I. Whitmore, manager): Freeman's Pawnbrokers in A Railroad Ticket 16; good co.; business light.

WEST VIRGINIA.

CHARLESTON.—BUSHLOW OPERA HOUSE (N. S. Burlew, manager): Dark 19-25. Concert (local talent) 7.

WHEELING.—OPERA HOUSE (P. Riester, manager): Darkest Russia 21; small but enthusiastic house.——GRAND OPERA HOUSE (Charles A. Poinier, manager): Midnight Special 21-3 to rather light business. Tony Pastor 30-May 2.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Alexander Salvini and his excellent co. presented The Three Guardsmen to a large and delighted audience 16. It was, indeed, a treat and a finished performance. Side Tracked drew good business and a well satisfied audience 19. The Tornado 22. Marine Band 26. Nellie McHenry May 3. Stuart Robson 6.——LARRABEE AUDITORIUM (E. E. Harding, manager): Ingraham and Wall Dramatic co. opened a week's engagement 19 in repertoire at popular prices. Fairly good business greeted them.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Gus Hill's Novelties gave a good performance to a small audience 13. Salvini appeared in The Three Guardsmen 17 before a large and enthusiastic audience. The property man of the co. was quite seriously injured by an explosion of magnesium during the performance. John Stapleton in The Wife 22.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sol Smith Russell in The Rivals 16 drew a large and fashionable audience at advanced prices. The peculiar talents of the star are not so well suited to the character of Bob Acres as to parts like his previous successes, but the fine old comedy was well given. Mr. Russell's interpretation being fair and the support adequate. Nat Goodwin in Ambition 18 drew his usual very large and enthusiastic audience. Charles Frohman's co. in Sowing the Wind 20 drew a fair-sized audience. Co. good, and includes Mary Hampton and Thomas Whiffen. Dan Sully 30.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. P. Haber, manager): House dark 11-18.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Frank E. Long co. played to large houses 13-19 and gave the best of satisfaction. Joshua Simpkins 21. Gordon co. May 18.

BARABOO.—THE GRAND (Butler and Shults, managers): House dark 19-25. Daniel Sully in The Corner Grocery 29. Chicago Marine Band May 2.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Sowing the Wind was presented for the first time in this city 14; every one well pleased. Miss Hampton and Mr. Gilmour received several curtain calls.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The White Crook to a fair house 20. Co. gave good satisfaction. Nothing booked for next week.

EAU CLAIRE.—GRAND OPERA HOUSE (O. P. Buttingame, manager): Sol Smith Russell in An Every Day Man 15 to a good sized audience; first-class satisfaction. Mr. Russell at the end of the third act made a nice curtain speech. Rhea in Josephine 18 to a poor house; fair satisfaction. The Union Scout, by home talent, 20, 21, to a fair house 20, S. R. O. 21; good satisfaction. Charles A. Gardner in Fatherland 21, John Stapleton stock co. in The Wife 24.

WEST SUPERIOR.—GRAND OPERA HOUSE (E. J. Wemyss, manager): The Wicklow Postman 21 to S. R. O. Excerpts, 9th performance good. Torbett Concert co. 28. Stuart Robson in Mrs. Pondenbury's Past 28.

GREEN BAY.—TURNER OPERA HOUSE (J. H. Nevins, manager): Madame Rhea, supported by an excellent co., 16 gave a fine production of Josephine Empress of the French, to a large and well-pleased audience. The Chicago Marine Band 28. Nellie McHenry May 6.——OPERA HOUSE (G. Schumacher, manager): Finnegan's Alley was well done by local amateurs under the direction of Ed Thurn 14-18. The White Crook 22. New York Comedy co. 24. The Post Mail 6.——ITEM: Negotiations are pending between A. M. Spaulding and the directors of Washington Park for the lease of the Park to give vaudeville performances during the Summer season.

CANADA.

MONTREAL.—MONUMENT NATIONAL (Frank Murphy, manager): Fred C. Whitney's Opera co. opened in Rob Roy to big business 20. The co. and opera received an enthusiastic welcome. Most of the people are old Montreal favorites, such as William Pruette, Lizzie M. Nichol, Anna O'Keefe, William M. Loughlin, and last but not least, Richard Carroll, who kept the audience in a roar whenever he was on the stage, and whose impersonation of the Sheriff, who changes his clothes and his dialect to suit his co., was generally funny. Juliet Corden, a new face to us, made an emphatic hit as Janet. The scenery was pretty, the chorus large and the costumes handsome. Coming: Fun on the Bristol.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Sages opened well the second week of their hypnotic entertainment 20 and thoroughly pleased their audience by a clever and amusing programme. Darkest America 26-May 2.——THEATRE ROYAL (Sparrow and Jacobs, managers): Katie Emmett opened to fair business in The Waifs of New York 20. The play was well staged and acted and the thrilling situations aroused a good deal of enthusiasm. J. K. Emmet 26-2.——THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. presented A Celebrated Case to a good audience 20. The performance was a fair one, but the parts could have been better cast. W. S. Hartzell in a decided loss to the co. The specialties, including the Almonts, musical team and the Franco Quartette, are good. Our Boys 26-2.——ITEMS: It is reported that Manager J. B. Sparrow has leased the Academy for a term of several years. It will be entirely remodeled and renovated. It is also stated on pretty good authority that Montreal will have a brand new theatre next season, which will be under the management of Mr. and Mrs. Frank Murphy.—The Y. M. A. benefit 18 was a big success. Members from the various cos. playing in the city gave their services, as did also many of our local talent. The dream

scene from The Marble Heart was given with W. S. Hartford and Ed Varney in the leading parts. Ella Walker sang a waltz song, the composition of Herbert Spencer, the leader of the Queen's orchestra.

QUEBEC.—ACADEMY OF MUSIC (Dewitt and Knox, managers): Josie Mills to music on 13-15 to light business. Boston Festival Orchestra 21 May 1. THEATRE ROYAL (Randolph Daly, manager): Josie Mills Dramatic co. 20-25 opened to fair business. ITEM: Our music-loving people are very much pleased at the idea of having the Boston Festival Orchestra perform here, and they are sure of having big houses.

TORONTO.—GRAND OPERA HOUSE (G. E. Sheppard, manager): Francis Wilson in The Chieftain 21-25 to fair business. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Lost in New York to good business 20-25. Katie Emmett in The Waifs of New York 27-2. MASSEY MUSIC HALL (L. E. Sucking, manager): Ellen Beach Yaw, assisted by Maximilian Dick, violinist, and Georgielle Lay, pianist, gave a concert 17 to a small house. Innes Band gave three performances 20-22 to small business. The trombone solo of Mr. Innes and the violin solos of Bertha Webb were the features of the programme. GRAND OPERA HOUSE (Frank Lewis, manager): The Big Mouthed Coon and Professor Black in the Curio Hall and a fair bill in the theatre includes Lulu Saleno and the Fetching Brothers, to fairly good business. QUEEN'S STREET: Della and Marks Brothers Comedy co are presenting The Little Duchess and The Counterfeiters to good business.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): House dark 16-25. Madge Tucker co 27-May 2. Alvin Joslin 9.

BELLEVILLE.—CARMAN'S OPERA HOUSE (Powers Brothers, managers): Ellen Beach Yaw Concert co to to a small house; her singing and support was good. Germans The Gilbertes Abroad 24.

HAMILTON.—GRAND OPERA HOUSE (F. W. Starr, manager): Ella Cameron 13-18 supported by J. L. Clark, presented Our Strategists. Lyceum: The Slaughters, Eagle's Nest, in Bondage and Sisters of New York to fair business at popular prices. Madge Tucker co has opened a week's engagement at the Grand at popular prices. The Germans Brothers 27.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Whitney Opera co 13-18 in Rob Roy to a large and fashionable audience. The co is one of the strongest seen here and received much praise. Richard Carroll as Mac Wardle was very funny. The Germans in The Gilbertes Abroad 21 to a light house; fair performance. Ellen Beach Yaw Concert co 23 at advanced prices.

GUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): A. G. Field's Darkest America 15, good house and excellent performance.

WINNIPEG.—BIJOU THEATRE (W. H. Smith, manager): Uncle Josh Sprucely 13-18 to moderate business. Miss Harum Scarum 20-22.

VANCOUVER.—OPERA HOUSE (E. Jamieson, manager): A Railroad Ticket to a fair audience 15. The American Extravaganza co in Sindbad 20.

ST. THOMAS.—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): House dark. Ella Cameron to begin a week's engagement in repertoire 20. GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

VICTORIA.—THEATRE (Edgar Jamieson, manager): Freeman-Arnold and Lester to a good house. Coming: Sinbad. ITEM: The Smith Light Stock co which has been playing to S. R. O. for the past three weeks has closed their engagement. The co will go to Ottawa, Ont. One of the principals reported in debt to a week on a cartas taken out by a member of the co.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Kitchen man, ger): House dark 13-18. The Germans in Gilbertes Abroad 22. A. G. Field's Darkest America 24.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Innes Band 17 to a good house; first class entertainment. F. N. Innes, Hamilton soloist and Bertha Webb's violin playing made great hits. A. G. Field's Darkest America 21 to S. R. O.; a fine performance. Coming: The Germans in Gilbertes Abroad.

HALIFAX.—ACADEMY OF MUSIC (H. E. Clarke, manager): Wilbur Opera co reopened 20 in Falka to a large audience. Mr. Wilbur had recovered from his cold and was a splendid Boccius. Josephine Knapp made a distinct hit as Falka, but Mr. Flint was not on hand to play his part, despite the efforts of the people to find him, and one of the chorus had to read his lines, which made the performance most unsatisfactory. Flint appeared 21, but as might be expected, business was light.

STRATFORD.—OPERA HOUSE (Charles Ellis, manager): Zeno, a poor magician, to poor business 18. The Dunraven Minstrels will wind up the season 30.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadlier, manager): St. Joseph's Convent Concert 21 to a large house. Emma Wells Concert co 22 to a fair-sized house; performance fair. A. G. Field's Darkest America May 18.

ARENA.

RICHMOND, IND.—Buffalo Bill's Wild West Show will appear May 7.

SHARON, PA.—Walter L. Main's Circus appears 28.

COLUMBUS, O.—Adam Forepaugh and Sells Brothers' Shows played to immense business 22-24. The performance was exceptionally good.

ORANGE, N. J.—Washburn's Circus will appear May 6.

CIRCLEVILLE, O.—The John Robinson-Franklin Brothers Circus 28.

MOUNT STERLING, KY.—Forepaugh and Sells' Brothers Circus 30.

JOPLIN, MO.—Professor Gentry's Dog and Pony Show was here under canvas 20-22.

NEWBURGH, N. Y.—Barnum and Bailey's Circus appear on Exhibition grounds 30.

CHARLESTON, W. VA.—Sells' Brothers and Forepaugh United Shows will appear May 2.

MUSCATINE, IA.—Captain W. D. Ament's Circus, Variety and Dramatic co will open season here May 2 for one week.

YORK, PA.—Barnum and Bailey's Circus is due here May 15.

LOGANSPORT, IND.—Sipe and Dobman Dog and Pony Show 20-22, opened to good business, and gave a pleasing performance.

PERU, IND.—Wallace and Co. opened their season here 18.

ASPEN, COL.—The New Great Syndicate Shows will appear May 7.

LANCASTER, PA.—Welsh Brothers' Circus drew large audiences 18-25 and gave a fine show.—ITEM: Tom Daily, of this city, has joined the advertising forces of Ringling Brothers' Circus.

EAST LIVERPOOL, O.—Forepaugh and Sells Brothers' Circus is billed for May 15.

MEMPHIS, TENN.—Professor Gentry with his trained ponies, dogs and animals is here showing to good crowds.

WACO, TEX.—Dr. Carver and trained horses with his expert shooting 15-18 to fair business; audience highly pleased.

PARIS, KY.—Forepaugh and Sells Brothers' combination 27.

[Received too late for classification.]

OMAHA.

At Boyd's Theatre Nat Goodwin in Ambition to a magnificent house; the receipts running into four figures and the orchestra being forced up to the gallery box to make room for additional chairs. It is so dom there is so little to criticise as in this case, but one cannot help thinking what a pity it is that Goodwin wasted so much time during the past on Green Room Fun. Stuart Robson and his capable co in Mrs. Bumbertz's Past to deservedly light houses 17, 18. Mr. Robson, Henrietta Vaders and Carrie Radcliff make the most of their parts. Mr. Howard as Merwin. These looked the artist and that was all the part called for. Fanchon Campbell is a pretty Ethel and there were half a dozen others on the stage without anything in particular to do or say. It is safe to prophesy that Mrs. Bumbertz's Past will not be Mr. Robson's leader next season. Nellie McHenry 19-21 is pleasing fair-sized audiences with her jolly Grace the Bicycle Girl. Shatzweska Pete Dailey and Ingersoll carls in May.

At the Creighton Katie Putnam as Margaret in The Old Lime Kiln is entertaining her old and many new friends 19-22. The support is satisfactory and a number of good specialties are introduced. Clay Clement May 3-6, Finnigan's Ball 10-11, Ada Rehan 12.

William E. Hayden, manager for Stuart Robson, has for some time owned the rights of the successful English melodrama New Babylon, which has enjoyed a great run in Great Britain the past three years, and he is now arranging for its production next season in New York city on a very elaborate scale. Mr. Hayden says that his negotiations to manage Wilton Lackaye next season are at a standstill owing to a disagreement over certain minor details.

Opie Read's novel The Jucklins, which has reached its thirtieth thousand edition, is to be dramatized for Stuart Robson.

Paxton and Burgess, managers for the Creighton, open Creighton Hall as a concert garden May 9. It is intended to make it an attractive Summer theatrical resort, and only first-class vaudeville will be engaged.

Nat Goodwin was advertised to play A Gilded Fool matinee 15, but canceled the matinee engagement on the plea that the scenery had not arrived in time.

Some of the members of the Nat Goodwin co and the Twentieth Century Girl co held a social session here the night of 15.

Pudd'nhead Wilson closes season at the Creighton June 12.

J. E. ROSEWALL

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ANDREW MACK (D. W. Truss and Co., mgrs.): New York city April 20-May 9.

ALABAMA (Clement Bainbridge, mgr.): Geneva, N. Y., April 28, Syracuse 29-30, Binghamton May 1-2, Brooklyn 4-9.

AMY LEE AND FRANK DUANE: Fargo, N. D., April 28, Jamestown 29, Bismark 30, Dickinson May 1, Miles City, Mont., 2, Billings 4, Livingston 5, Bozeman 6, Great Falls 7-8, Helena 9, Butte 11-13, Anaconda 14, Philipsburg 15, Missoula 18.

A. BAILEY'S CHECK (W. S. Butterfield, mgr.): Lockport, N. Y., April 28, Dunkirk 29, Ashtabula (O.) 30, Lorain, May 1, Sandusky 2, Indianapolis, Ind., 4-9, Detroit, Mich., 11-16.

A FLORIDA ENCHANTMENT: Boston, Mass., April 27-May 2.

AN AMERICAN GIRL (Eugene Tompkins, mgr.): Chicago, Ill., May 4-9.

AMERICAN MARRIED: Peoria, Ill., April 27-May 2.

A FRENCH FLIRT (Fitz and Webster): Havana, Ill., April 28, Jacksonville 29, Brandstown 30, Rushville May 1, Macomb 2, Davenport, Ia., 3, Moline 4, Galesburg 5, Princeton 6, Streator 7, Joliet 8, Pullman 9, So. Chicago 10.

ADA REHAN (Augustin Daly, mgr.): Hartford, Conn., April 28.

A. Y. PEARSON'S STOCK CO. (Geo. Durlon, mgr.): Kansas City, Mo., March 22-May 2.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Chicago, Ill., April 27-May 2.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Buffalo, N. Y., April 28-29.

ALICE JOSLIN: Philadelphia, Pa., April 27-May 2, Rochester, N. Y., 4-9.

A THOROUGHBRED (George Louden, mgr.): Dunkirk, Pa., April 28.

VIOLA E. DAVIS (Watson and Price, mgrs.): Burlington, Ia., April 27-May 2.

A TURKISH BATH (E. H. Macoy, mgr.): Washington, O., April 28, Circleville 29, Lancaster 30, Jackson May 1, Wellston 2, Chillicothe 4, Portsmouth 5, Ironton 6, Gallipolis 7, Pomeroy 8, Marietta 9, Moundsville 11, Cambridge 12, Coshocton 13, Mansfield 14, Newark 15, Sandusky 16.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6, indefinite.

BOARD OF KEYS (Gus Bellmer, mgr.): Newport, Vt., April 28, Plattsburg, N. Y., 29, Farrington, Vt., 30, Montpelier May 1, St. Albans 2, Rutland 4, Glens Falls, N. Y., 5, Ballston Spa 6, Saratoga 7.

BACON STOCK: Portland, Ore., Jan. 27, indefinite.

BOUCICAULT-MARTINOT: Philadelphia, Pa., April 27-May 16.

BROWN THEATRE: Eau Claire, Wis., April 27-May 2.

CONN HOLLOW: Elizabeth, N. J., April 28.

CECIL SPOONER (E. S. Spooner, mgr.): Pittston, Pa., April 27-May 2.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Boston, Mass., April 27-May 2.

CONROY AND FOX (William L. Malley, mgr.): Hazleton, Pa., April 28, Shamokin 29, Shenandoah 30, Mahanoy City May 1, Pottsville 2, Philadelphia 4-9.

CHARLES A. GARDNER (D. V. Arthur, mgr.): Milwaukee, Wis., April 28-29, Toronto, Ont., May 4-9, Montreal, P. Q., 11-16.

CRITERION DRAMATIC: Petty, Ia., April 28-30.

CARRIE STANLEY: New Windsor, N. Y., April 28-29, Catskill 30-May 2.

CLIFTON-MIDDLETON: Rome, N. Y., April 27-May 2, Amsterdam 4-9, Gloversville 11-16.

CLAY CLEMENT (Joseph Adelman, mgr.): Chicago, Ill., April 27-May 2, Omaha, Neb., 4-6.

CORSE PAYTON (David J. Kamage, mgr.): Lawrence, Mass., April 27-May 2, Salem 4-9, Newport, R. I., 11-16.

CRESTON CLARKE (James A. Taylor, mgr.): Philadelphia, Pa., March 17-May 2.

CHIMMIE FADDEN (Charles H. Hoppet): New York city Jan. 13—indefinite.

DAN MCCARTHY: Chicago, Ill., April 20-May 2, St. Louis, Mo., 4-9, Kansas City 10-16.

DR. HAVEN COMEDY (Eugene Kook, mgr.): Canton, O., April 27-May 2, Salem 11-16.

DONNELLY AND GIRARD (Albert and Riddle, mgrs.): Haverhill, Mass., April 28, Salem 29, Lynn 30, Lowell May 2, Newport, R. I., 4, Rivet Point 5, Woonsocket 8, Meriden, Conn., 7, New Britain 8, Hartford 9, Philadelphia, Pa., 11-16.

DUFFY WINNER (A. H. Spink, mgr.): St. Louis, Mo., April 27-May 2, Kansas City 3-9.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Jackson, Mich., April 28, Battle Creek 29, Grand Rapids 30-May 2.

DIAMOND BREAKERS: Brooklyn, E. D., N. Y., April 27-May 2.

DEL MONICO'S AT 6: Baltimore, Md., April 27-May 2.

EUNICE GOODRICH (Wm. Pottle, Jr., mgr.): Council Bluffs, Ia., April 27-May 2.

ELITA PROCTOR OTIS: Boston, Mass., April 27-May 2.

EMILY BANCKER (Thos. W. Keiley, mgr.): Hazleton, Pa., April 28, Scranton 29, Albany, N. Y., May 1, 2.

ELEONORA DUSE: New York city April 29-May 2.

ETHEL TUCKER (H. P. Meldon, mgr.): New Bedford, Mass., April 27-May 2, Fall River 4-9.

ENID MAYO (H. B. Farrell, mgr.): Fitchburg, Mass., April 27-May 2.

ELTON'S COMEDIANS: Peru, Ind., April 27-May 2.

E. H. SOTHERN (Daniel Frohman, mgr.): St. Louis, Mo., April 27-May 2.

EFFIE ELLSLER: Cincinnati, O., April 28, Corry, Pa., 29, Erie 30, Bradford May 1, Fredonia, N. Y., 2.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

8 BELLS (John F. Byrne, mgr.): Rochester, N. Y., April 27-29, Utica 30.

FANNA WASSEN: Columbus, Ga., April 27-May 2.

EVELYN GORDON (W. G. College, mgr.): Ashland, Wis., April 27-May 2.

FERRIS COMEDIANS (Dick Ferris, manager): Attica, Mo., April 27-May 2.

FREDERICK WARDE: St. Paul, Minn., April 28-29.

FAUSBANES MINSTRELS: Bellows Falls, Vt., April 27-May 2.

FAST MAIL (Northern: Martin Golden, mgr.): Marquette, Mich., April 28, Ishpeming 29, Escanaba 30, Iron Mountain May 1, Menominee 2, Marinette, Wis., 4, Oconto 5, Green Bay 6, Appleton 7, Fond du Lac 8, Sheboygan 9, Waukesha 11, Oconomowoc 12, Watertown 13, Racine 14, Waukegan 15-16.

FAST MAIL (Southern: John B. Rogers, mgr.): Louisville, Ky., April 27-May 2.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): San Jose, Cal., April 27, 28, Santa Cruz 29, Oakland 30, May 1, Santa Rosa 4, Stockton 5-6, Sacramento 7-8, Marysville 9, Portland, Ore., 11-13, Tacoma, Wash., 14, Seattle 15-16.

FINNIGAN'S BALL (Morris and Mack, Frank P. Morris, mgr.): Denver, Col., April 27-May 2.

FLORA STANFORD (J. G. Grasgow, mgr.): Phillipsburg, Pa., April 27-May 2, Clearfield 4-9.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Orange, N. J., April 28, Easton, Pa., 29, Bethlehem 30, Chester May 2.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., March 30—indefinite.

GIRL I LEFT BEHIND ME (Charles Cahn, mgr.): Pittsburg, Pa., April 27-May 2, Buffalo, N. Y., 4-9, Syracuse 11, Oswego 12, Watertown 13, Herkimer 14, Johnstown 15, Bennington, Vt., 16.

GEORGE W. MONROE: Providence, R. I., April 27-May 2.

GAY PARISIANS (Charles Frohman, mgr.): Brooklyn, N. Y., April 27-May 2.

GOLDEN WEST: Sacramento, Cal., April 27-May 2.

GREAT NORTHWEST (Thomas W. Miner, mgr.): Jersey City, N. J., April 27-May 2, Providence, R. I., 11-16.

GERMAN'S DRAMATIC: Rochester, N. Y., April 27-May 2.

GRAU'S GUESTS: May (W. E. Greene, mgr.): Greenville, O., April 28, Dayton 29-May 2, Cincinnati, 3-9.

HAZLETT (Detective): Paducah, Ky., April 29-May 2.

HEART OF MARYLAND (Max Packard and Co., mgrs.): New York city Oct. 21-May 16.

HENRY IRVING: Providence, R. I., April 27-28, Springfield, Mass., 29, Hartford, Conn., May 1, New Haven 2-4.

HUMAN HEARTS (Wilson S. Reds, mgr.): Cleveland, O., April 27-May 2, Kent 4, Warren 5, Youngstown 6, Rochester, N. Y., 7-9.

HEINRICH SIGNS ACTORS (William H. Grube, mgr.): Detroit, Mich., April 27-May 2, Boston, Mass., 4-9, indefinite.

HERRMANN THE GREAT: New York city, April 27-May 2.

HARRIS COMEDY: Lewiston, Me., April 27-May 2, Saco 4-9, Portland 11-16.

HIS ANCESTRY: New York City, April 6-indefinite.

HANDS ACROSS THE SEA (W. S. Kraver, mgr.): Bellevue, Mich., April 28.

IDA FOREPAUGH: Bristol, Conn., April 28-29, Tarrytown 30-May 2.

IDA VAN CORTLAND (J. M. Hyde, mgr.): Detroit, Mich., April 27-May 2.

JOSEPH DEVERNAY: Boston, Mass., April 27-May 2.

JAMES O'NEILL (W. F. Connor, mgr.): Rome, N. Y., April 28, Oswego 29, Syracuse 30-May 2, Cincinnati, O., 3-9.

JOHN DREW (Charles Frohman, mgr.): Chicago, Ill., April 27-May 2.

JOHN E. KELLY (Edwin F. Hilton, mgr.): Detroit, Mich., April 26-May 2, Minneapolis 4-9, Chicago 10-16.

JAMES R. MACKAY: Worcester, Mass., April 27-May 2.

JOHN DILLON: Chicago, Ill., April 27-May 2, Milwaukee, Wis., 3-9.

JOHN KELLY'S COMPANY: Mt. Vernon, O., May 4-6, Delaware 7-9, Bellefontaine 11-13, Urbana 14-16.

JACK POT: Helena, Mont., April 27, Great Falls 28, Butte 29.

JOHN HART (Clarence Fleming, mgr.): New York city April 20-May 2.

JOHN GRIFFITH: Great Falls, Mont., April 27, Missoula 28, Helena 29, Spokane 30-May 2, Tacoma, Wash., May 3, Portland 4-6, Salem 7, Albany 8, Corvallis 9, Eugene 10, Roseburg 11, Ashland 12, Grant's Pass 13, Medford 14, Roseburg, Ore., 15-16.

JOHN STOCKTON (Cissie Fitzhugh, mgr.): Minneapolis, Minn., April 27-May 2.

KELLAR: Dallas, Tex., April 27-May 2, Kansas City, Mo., April 28-May 2.

KATIE PUTNAM (A. G. Wheeler, mgr.): Kansas City, Mo., April 20-May 2.

KATHERINE ROBIN: Portland, Me., April 27-May 2.

LEWIS MORRISON (E. J. Abram, mgr.): Portland, Ore., April 28, Tacoma, Wash., May 2.

LYCEUM THEATRE (Sharples et al.): Abilene, Kans., April 27-May 2.

LILLIE JAMES (Wagenhals and Kemper, mgrs.): Columbus, O., April 30-May 2, St. Louis, Mo., 4-9.

LITTLE TRIXIE (Fred Robbins, mgr.): Indianapolis, Ind., April 28-29.

LILLIAN LEWIS: Baltimore, Md., April 27-May 2.

LOST IN NEW YORK: Rochester, N. Y., April 27-29, Syracuse 30-May 2.

MISS CROWN: Pittsburg, Pa., April 28-May 2.

MAN IN THE MOON: Mass., Buffalo, N. Y., April 27-May 2.

MILTON NOBLES: Seattle, Wash., April 27-May 2.

MODJESKA, RAMEAU AND TAYLOR (Harry G. Sommers, mgr.): Mount Carmel, Pa., April 27-May 2.

M. B. CURTIS (J. Smith, Nix, mgr.): Apr. 28, Eureka Springs 29, Springfield, Mo., 30, Carthage May 1, Joplin 2.

MINNIE LESTER (Charles Kosciuszko, mgr.): Troy, N. Y., April 27-May 2.

MARGARET MATHER (J. H. French, mgr.): Pittsburg, Pa., April 27-May 2, Cleveland, O., 4-9.

MARKS BROTHERS: Cushing, Okl., April 27-May 2.

MAY FRANCIS: Hutchinson, Kans., April 28.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Brooklyn, E. D., April 27-May 2.

MISS SHOWN (No. 1): Washington, D. C., April 27-May 2, Baltimore, Md., 4-9.

MCKINLEY BROTHERS: Elwood City, Pa., April 27-May 2.

MCKENNA'S FLIRTATION: Philadelphia, Pa., April 27-May 2.

MILK WHITE FLAG (Rowland and McKee, mgrs.): Indianapolis, Ind., April 28-30.

MIDNIGHT SPECIAL: Dayton, O., April 28-29, Indianapolis, Ind., 30-May 2, Detroit, Mich., 4-9.

MICHAEL STROGOFF: Brooklyn, N. Y., April 27-May 2, Philadelphia, Pa., 4-9.

MADAME SANS GENE (Augustus Pitou, mgr.): Troy, N. Y., May 1-2.

MASON WELLESLEY (Shee and Wilson, mgrs.): Galesburg, Ill., April 19-May 2.

MAY IRWIN (Kirk and Harris, mgrs.): New York city March 16—indefinite.

MAUDE HILLMAN (W. G. Snelling, mgr.): Jamestown, N. Y., April 27-May 2, Bradford, Pa., 4-9.

MAGIC PAGE (H. E. Elkins, mgr.): Paducah, Ky., April 27-May 2.

NEW SOUTH (W. A. Brady, mgr.): New Haven, Conn., April 28-29, Fall River, Mass., May 1, 2.

NEW DOMINION: Chicago, Ill., April 27-May 2.

NELL BURGESS: Flint, Mich., April 28, Owosso 29, Lansing 30, Bay City May 1, Saginaw 2, Detroit 4-9, Toledo, O., 7, Chicago, Ill., 11-16.

NELLIE MCHENRY (James R. Belcher, mgr.): Aurora, Ill., April 28, Elgin 29, Rockford 30, Freeport May 1, Beloit, Wis., 2, Racine 4, Fond du Lac 5, Appleton 6, Green Bay 7, Menominee, Mich., 8, Marinette, Wis., 9.

OCCUPANTS OF A CHEAP CITY (Dan A. Kelly): Louisville, Ky., April 27-May 2, Cincinnati, O., 3-9.

OLD JED PROUTY (Harold Cox, mgr.): Worcester, Mass., April 28, Lowell 29, Lynn 30, Haverhill May 2, Providence, R. I., 4-9, Boston, Mass., 11-16.

ON BOARD (Sherman and Sommers, mgrs.): Brooklyn, N. Y., April 27-May 2, Jersey City, N. J., 4-9, Boston, Mass., 11-16.

OLD FARMER HOBBS (Frank S. Davidson, mgr.): La Salle, Ill., April 28, Fairbury 29, Washington May 1, Washburn 2, Bloomington 4, Wyoming 5, Toulon 6.

PUDD'NHEAD WILSON: Los Angeles, Cal., April 28-29, Fresno May 1-2.

PARADISE ALLEY (Rankin and Meyers, mgrs.): Cincinnati, O., April 26-May 2, Pittsburg, Pa., 4-9, New York city 11-16.

SIGN OF THE CROSS: Middletown, N. Y., April 27-May 2.

SOUSA'S CONCERT: Hollands (W. G. Smith, mgr.): Watertown, Conn., April 28, Hoosick Falls, Mass., 29, Schenectady, N. Y., May 1, Elizabeth, N. J., 2, New York city 4-9.

SOLOMON KING (S. B. Jack, mgr.): San Francisco, Cal., April 20-May 2, Chico and 4 Sacramento 5, Portland, Ore., 7-9, Seattle, Wash., 11-12, Vancouver, B. C., 13, Victoria 14-15, Tacoma, Wash., 16.

SHARP'S MANSION: San Francisco, Cal., April 20-May 2.

SARAH SOTHERN: St. Louis, Mo., April 27-May 2.

SHORE ACRES (W. H. Wodehouse, mgr.): Boston, Mass., April 27-May 2.

SOUTHERN ENTERPRISE: New York city, April 28-May 2, Brooklyn 4-9, Boston, Mass., 11-16.

SHADOWS OF A GREAT CITY: Chicago, Ill., April 27-May 2, Milwaukee, Wis., 3-9.

SIGNOR ALDRICH (W. H. Crane, mgr.): La Porte, Ind., April 28, Fort Wayne 29, St. Marys, O., 30, Piqua May 1, Urbana 2, Kenton 4, Findlay 5, Fremont 6, Sandusky 7, Mansfield 8, Newark 9, Zanesville 11, Wheeling, W. Va., 12, Steubenville, O., 13, Youngstown 14, Meadville, Pa., 15, Warren 16.

SOUTHERN PRINCESS: West Middleton, Pa., April 27-May 2.

SAWTELLE (Dramatic): Fond du Lac, Wis., April 27-May 2, New London 4-9, Oshkosh 11-16.

SOUTH BOSTON (Will Wood, mgr.): Minneapolis, Minn., April 26-May 2, St. Paul 3-9.

THOROUGHBRED (Charles Frohman, mgr.): New York city, April 27-May 2.

TANNHAUSER (Charles Litchfield, mgr.): Washington, D. C., April 27-May 2.

THE RODAR (Fred Nott, mgr.): Scranton, Pa., April 27-May 2, Binghamton 4-9, Elmira 11-16.

THE GREAT DIAMOND ROBBERY: Boston, Mass., April 27-May 2, Portsmouth, N. H., 4, Rockland, Me., 5, Lewiston 6, Augusta 7, Bangor 8.

THE OLD HOMESTEAD (T. A. W. Ferland, mgr.): Augusta, Me., April 28, Bath 29, Portsmouth, N. H., 30, Exeter, Mass., 2, Lynn 4, Chelsea 5, Waltham 6, Brockton 7, Worcester 8, 9, Attleboro 11, Taunton 12, Fall River 13, Providence, R. I., 14-16.

THE IDEALS (Homer Lind, mgr.): Trenton, N. J., April 27-May 2.

THE LAST PARTY (Walter and Faith, mgrs.): Philadelphia, Pa., April 27-May 2.

THE MAN (W. A. Brady, mgr.): Mahanoy City, Pa., April 28, York 29, Lancaster 30, Atlantic City, N. J., May 1, 2.

THE TWO ORPHANS (No. 2): Troy, N. Y., April 27-May 2, Albany 4-9.

THE CITY CLERK (Hunter and Martin, mgrs.): Chicago, Ill., April 26-May 9.

THE PORTMASTER: New York city, April 13-indefinite.

THE SHEPHERD KING: Trenton, N. J., April 28, Reading, Pa., 29, Allentown 30, Easton May 1, Bethlehem 2, Pottsville 4, Mahanoy City 5, Shamokin 6, Williamsport 7, Lock Haven 8, Tyrone 9, Altoona 11, Harrisburg 12, Lancaster 13, Reading 14, Pottsville 15, Bethlehem 16.

THE STRANGER: Pittsburg, Pa., April 27-May 2.

THE SILVER KING: Cincinnati, O., April 27-May 2, Chicago, Ill., 3-9.

THE WORLD HOPPER OPERA (Ben D. Stevens, mgr.): New York city—indefinite.

CANADIAN JUBILEE SINGERS: Syracuse, N. Y., April 28, Baldwinsville 29, Fulton 30, Pulaski May 1, Sandy Creek 2, 3.

RACHMAN, Jr., (E. E. Rice, mgr.): Philadelphia, Pa., April 27-May 9.

FRANCIS WILSON (A. H. Canby, mgr.): Harlem, N. Y., April 27-May 9.

FRANK DANIELS (La Shelle and Clark, mgrs.): Boston, Mass., April 13-May 2.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Cincinnati, O., April 26-May 2.

LITTLE CHRISTOPHER: Boston, Mass., April 27-May 2, Philadelphia, Pa., 4-9.

LADY SLAVEY: New York city—indefinite.

LILLIAN RUSSELL: Brooklyn, N. Y., April 27-May 2, Philadelphia, Pa., 11-16.

MERRY WORLD (Clair M. Patee, mgr.): Cincinnati, O., April 26-May 2.

MISS PHILADELPHIA (Tyler and Askins, mgrs.): Philadelphia, Pa.—indefinitely.

SOUSA'S BAND (D. Blakely, mgr.): Boston, Mass., April 26, 27, Lynn 28, Manchester, N. H., 29, Haverhill, Mass., 30, Lowell May 1, Worcester 2, Boston 3, Lawrence 4, Salem 5, Lewiston, Me., 6, Bangor 7, Rockland 8, Portland 9, Boston, Mass., 10, New Bedford 11, Fall River 12, Providence, R. I., 13, New Haven, Conn., 14, Philadelphia 15-16.

SUNDAY: Seattle, Wash., April 21, Butte, Mont., May 4-6.

SUPERBA (Hanlon's): Lynn, Mass., May 1, 2.

SELIG COMEDIANS: Rochester, N. Y., May 2.

TOMPKINS' BLACK CROOK (U. D. Newell, bus. mgr.): Worcester, Mass., May 1, North Hampton 2, Portland, Me., 4-5, Lewiston 6, Augusta 7, Bangor 8.

TACOMA OPERA: Peoria, Ill., April 28-30.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Chicago, Ill., April 27-May 2.

WHITE CROOK: Peshtigo, Wis., April 28, Iron Mountain, Mich., 29, Red Jacket 30, Houghton May 1, Wausau, Richmond, Va., April 28.

MINSTRELS.

BILLY PRICE: Menominee, Mich., April 28, Peshtigo, Wis., 29, Marinette 30, Oconto May 1, Green Bay 2, Sturgeon Bay 3, Kewaunee 5, Two Rivers 6, Manitowoc 7, Sheboygan 8, Plymouth 9, Fon Du Lac 10.

DARKEST AMERICA (Will A. Junker, mgr.): Monroe, P. Q., April 27-May 2, Ottawa, Ont., 4, 5, Smith Falls 6, Perth 7, Peterboro 8, Belleville 9.

HI HENRY'S MINSTRELS: Sterling, Ill., April 28, Dixon 29, Bloomington May 1, Lincoln 5, St. Louis, Mo., 11-16.

PACIFIC SLOPE AND WEST: Salt Lake City, Utah, April 30, San Francisco, Cal., May 4-16.

VAUDEVILLE.

AMERICAN GAIETY GIRLS: Philadelphia, Pa., April 27-May 2.

BOB ROBINSON: Stringtown, W. Va., April 28, Oakland 29-30, Centre Point May 1, 2.

BIJOU THEATRE (Sam T. Jack, mgr.): Brooklyn, E. D., N. Y., April 27-May 2.

BIJOU THEATRE: Baltimore, Md., April 27-May 2.

CITY CLUB: Boston, Mass., April 27-May 2.

CITY SPORTS: Harlem, N. Y., April 27-May 2.

EMPIRE SHOW: Albany, N. Y., April 27-May 2.

FOUR WORKING MARTHAS: Town, Ia., April 27-May 1.

FLYNN AND SHERIDAN'S BIG SENSATION: Brooklyn, N. Y., April 27-May 2.

FRANCIS AND HARRISON'S DRAWING CARDS: Washington, D. C., April 27-May 2.

GUS HILL'S NOVELTIES: St. Paul, Minn., April 27-May 2, Chicago 4-16.

GAIETY THEATRE: Philadelphia, Pa., April 6—indefinite.

HARRY MORRIS ENTERTAINERS: New York, April 27-May 2, Boston, Mass., 4-9, Philadelphia, Pa., 11-16.

HAWAIIAN TRANSPORTATION: San Francisco, Cal., April 27-May 2.

HOWARD ATHENEUM: Boston, Mass., April 27-May 2, Hoboken, N. J., April 30-May 2.

HOWARD'S: Monongahela, Pa., April 30, Jeannette May 1, 2.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): New York city, April 27-May 2, Washington, D. C., 4-9, Baltimore, Md., 11-16.

LA BELLE ELLISE: New York city May 1.

LONDON BELLES: Philadelphia, Pa., April 27-May 2, Hoboken, N. J., 4, Paterson 11-16.

LONDON BELLES: Baltimore, Md., April 27-May 2.

MANHATTAN COMEDY FOUR (Al. Sheon, mgr.): Philadelphia, Pa., April 27-May 2, New York city 4-16.

NEW YORK STARS (Gus Hill, mgr.): Boston, Mass., April 27-May 9, Montreal, Can., 11-16.

[CONTINUED ON PAGE 21.]

HONORED AT DELMONICO'S.

A Dinner to Augustin Daly Given by the New York Shakespeare Society—Many Notable Guests—The Speeches.

The Shakespeare Society of New York gave a memorable dinner to Augustin Daly at Delmonico's in honor of his services to the stage and to the public as a producer of Shakespeare's plays. Feasts and recitations have been given here frequently to famous foreign illustrators of the master dramatists, but until the Shakespeare Society took the initiative little in this direction had been done to recognize and eulogize their American prototypes.

The large banquet hall of Delmonico's presented a brilliant scene on the occasion. A huge sitting table filled nearly the whole room. The centre was decorated with exquisite vases of pink and pink-shaded lights scattered among ferns and roses. The guests on the sitting on between Miss Mitchell's lights and Appleton Morgan, the president of the society. A large orchestra occupied the musicians' gallery, and during the banquet rendered a delightful programme composed wholly of music of the Shakespeare plays including selections from The Two Gentlemen of Verona, The Tempest, As You Like It, Twelfth Night, The Merry Wives of Windsor, and A Midsummer Night's Dream. The menu card was distinctly Shakespearean, bearing a fine steel engraving from the Droeshout bust of the Bard (which was issued not long ago as a supplement to THE MIRROR). The viands were all introduced with appropriate quotations.

When the repast was finished the Hon. Elliot S. Logan, who acted as toastmaster, arose and said:

GENTLEMEN: We are celebrating to-night the birthday of a man who was more than a playwriter more than an actor, more than a poet, more than a literary genius, more than the creator of the theatre—of the man who did more than any other man that ever lived to perfect for the Saxon race the subtlest language the mortal tongues have ever spoken. We are also here to honor a living man, who is more than a writer of plays, more than an actor, more than the prince of managers that he is—of the man who has done more than any other man that lives to give to the men and women and children of this generation a practical realization of what Shakespeare said and was. In introducing Mr. Appleton Morgan, I may say that I know of no man, except Mr. Theodore Roosevelt, who has been subjected to so much criticism as Mr. Appleton Morgan. He has been accused of doing everything that a man could do, and of many impossible things that a man could not do. To those who know him he is a loving and devoted friend far above his critics. He is a perfect Shakespearean scholar and one of the best fellows in the world.

Appleton Morgan's Introduction.

Mr. Morgan then rose amid applause to introduce Mr. Daly. He said:

To Ben Jonson, graduate of two universities, poet and dramatist, author of the first English grammar, who had experienced in the full every phase of Elizabethan life (even to pleading his benefit of clergy to escape the capital punishment of the law), to this Ben Jonson a strange thing happened. All of a sudden his earnings ceased, the managers returned his plays, his dramas would not pay for a one-cent fire. The reason of this was a certain youngster, William Shakespeare by name, who had been allowed his premature hand at furbishing up an old history or an old comedy for a strolling troupe or two—had begun to make plays all by himself. And, then, gentlemen, when he found himself superseded and outstripped, what did this Ben Jonson do? Why, gentlemen, he went home and wrote an ode to himself, in which he advised himself to "Go leave the loathed stage," and described in twenty verses the "Deterioration of the drama," because such mouldy tales as Pericles drew crowded houses. That gentleman was the first assertion ever made of the "decadence of the theatre" and "the deterioration of the drama," and it was made just two hundred and ninety years ago.

I do not want to deduct the moral (although it is a very pregnant one) that not only did the origin of the splendor of the stage and the opulence of dramatic literature synchronize with the appearance in literature of William Shakespeare, but that the since stereotyped claim about the "decadence and degradation" of the theatre also appeared coincidentally with its appearance. The point I wish to make is one more appropriate, I think, to this occasion, and to the few words it is my part, my happiness, to add to this occasion and that point is that when we hear this cry about "the decadence of the drama" we may know that it arose for the first time out about three centuries ago and has arisen with constant periodicity ever since, and that, if we may judge of the future by the past, it always arises and always will arise, whenever something more splendid than the expected and the conventional occurs to heighten perspective and to advance the standard of comparison.

Gentlemen, there is no such thing as decadence in the drama. The world does not roll backwards and the drama does not roll backward. The increase of popular wealth may demand the increase of popular theatres, conditions and environments may change, but the trend and tendency of every institution is always toward betterment. But none the less is it our honor and our privilege to recognize, as fittingly as we can, the illustrious agents of that betterment. We are honored to having as our guest to-night a student and disciple of William Shakespeare, in comparison with whose achievements I have no doubt that some whom he has surpassed may have thought that their own art was "deterioration." Your speakers who will follow me to-night will remind you of what Augustin Daly has accomplished. It is only my part, speaking for our Shakespeare Society, to say, in our eleven years of work, how deeply we have felt the handicap of the books and treatises of the scholiast when compared with the stage on which Augustin Daly has taught Shakespeare to the seeing eye and to the sentient ear and to the living heart.

To revive and present to our era a Shakespearean comedy requires something requires very much more than a competent company. It requires much more even than intelligent reading of the different lines. It requires much more even than supplying an opulent stage-setting to the opulent diction of a dramatist. All these are necessary. But beyond these many other things are essential. It requires a deep student of the Shakespeare day and date, and of the Shakespearean environment—in short, it requires a Shakespeare scholar to direct, inspire and dominate it with all his learning, taste and genius. This is a very much misunderstood phrase, this "Shakespeare scholar." By it we do not mean a man or woman letter perfect in the matchless text, we do not mean a commentator who can explain the archaic words or the local allusion, we do not mean an editor who collates editions and who repeats at the proper asterisks all that his predecessor editors have said to illuminate (or, more often, unhappily, to obscure) this, that or the other item or speech. Least of all is a Shakespeare scholar one who essays to guide the reader incumbering him with help—crying out: "This is a beautiful passage!" "This is noble!" "How magnificent this!" "How pathetic that!" etc. We call these latter "sign-post critics," and he even knows the woods are full of them. What we mean by a Shakespeare scholar is, I think, a scholar. A scholar who, learned in art, history, literature, affairs, appreciates that Shakespeare is the epitome of all of these. Indeed, I do not know what item of human knowledge can be left out of the ken of a Shakespeare scholar. It is such a Shakespeare scholar as this that Augustin Daly in his thirty years of silent and prodigious labor has been. There may be those that cavil and who say that Mr. Daly should have mounted Shakespeare as Shakespeare staged himself, that, for example, the dukes' palaces and the Merry Wives should have been strewn with rushes, and that the rather frank familiarities of Elizabethan small talk should not have been sandpapered for nineteenth century ears polite. But these cavillers are few and far between, are as rare as the Ben Jonsons who saw, in the rise of the young Shakespeare, only the "decadence of the drama" and the "degradation of the theatre," and we wot not of them to-night.

Mr. Daly, the New York Shakespeare Society and its guests greet you at the summit of a great career. We have seen your successes as they came crowding one upon another in magnificent succession, and as we have seen them, we have said: "No one but William Shakespeare could have written those plays, and nobody but Augustin Daly could have so presented them." (Applause.)

Augustin Daly's Response.

Mr. Daly, rising to respond, was greeted with enthusiastic and long-continued applause and cheers. He said:

GENTLEMEN: In rising to acknowledge the flattering reception which you have just tendered to me, may I say that, although I recall a few of the thoughts that occurred to me when I received the first intimation of the honor proposed me in this dinner, a compliment which has subsequently in this most distinguished and representative gathering come to be looked on as personally due to the high principle which I believe you have cared to live up to in the management of the stage, I do write the weight of a nation is to exert more influence upon it than to make its laws, then the men who control the amusements of the people have a responsibility in one way as great, if not greater, than the men who fill its pulpits. It is with a sense of such responsibility that I have done what I have done for the modern stage.

It is easy to decide what is the right course to follow to keep the theatre up to high standards. There is no difficulty in deciding what is elevating and healthful, or what is morbid and degrading. The difficulty lies in adhering to your standard when at times it looks as if instead of the people flocking to it, you had to force it all by yourself. It causes a certain lonely feeling to stand alone to the fog and wait for the great public to rally round it.

Some one has said, as I have often said to myself: "Don't give up the principle, be consistent, you know you are right," but there is a cold criticism about rows of empty seats which sometimes chills the warmest resolution. The difficulty lies in adhering to your standard in the face of discouragement. I have known every phase of the struggle to make the playhouse what it should be, a place where the most thorough entertainment can be had while distinct encouragement is given to the highest literary and artistic efforts. (Applause.)

A man who has a clear purpose in what he does is apt to be a man of a single purpose. To that single purpose rightly or wrongly, all else is subordinated. Fortunately, and unfortunately sometimes, too, everything is made to yield to that one object. Hence, complaints of the man's method of doing business, of his manners and of his so-called peculiar ways.

Perhaps it does not tend to make a man companionable or sociable, or suitable to have engrossing ambitions and unsatisfied longings for still higher achievements, which apply a continual spur to exertion. It does not make a man tolerant of easy-going indifference, nor of critical raillery. It may, in truth, sow his path with small resentments. There are a great many more talkers than doers in the world. If the workers have little time to spend with the talkers, the talkers, being in the majority, make up a reputation for him the reverse of agreeable.

But this is only by the way. What I would particularly observe with regard to a high purpose in theatrical management is that such purposes are formed by study, directed by instinct, and are alive by inclination, and in one sense, therefore, the true manager is born and not made.

I can remember that from the earliest period my inclination when permitted to see the glories of the theatre was for plays as distinguished from shows. I had the good fortune when a boy to see Burton's and Wallack's theatres in their prime, and from those stages drank in my first draughts of Shakespearean sentiment and understood then and from them what a dramatic company truly meant and what a real manager must be.

If your courtesy to-night warrants me in the hope that I have kept alive in this country the flame of a pure love for the highest forms of theatrical representation, that I have worthily followed in the succession of managers of whom Burton and Wallack were types, then it warrants me in hoping that my efforts will bear fruit in the future for the good of the drama in this country, and that some ardent votary of the theatre may feel and is now feeling in my theatre the impulse, one which will enable him to carry on the good work into the next generation. For I believe that the work of maintaining a high and great theatre in this country depends upon individual exertion and upon personal fervor. (Applause.)

I know what has been said about the great advantage to a country to have a theatre supported by a permanent fund and protected from the vicissitudes of fortune, owing to the fickleness of public favor. But I do not believe the end is obtainable. There are two propositions for such a theatre. One is an establishment by the government. But that might as well be dismissed at once, for it has not been established in Great Britain, which has produced the chief literary glories of the English stage and a succession of the most resplendent dramatic geniuses under managers thoroughly imbued with the correct view of their duty. If a legislature of which one house includes men who might be called the hereditary patrons of every form of art, if such a government has not thought it wise or feasible to establish a national theatre, we have no reason to expect it in our own country.

There is then the other proposition. The endowment of a National theatre by private subscription. The laudable object in view that is to say, the establishment of a theatre which should be kept open in all seasons of the year so as to afford at all times rational and elevating dramatic entertainment, would, I am quite sure, be an inducement to hundreds of men of means to contribute to such a purpose, and, starting with that prospective, I could paint a most alluring picture of a dramatic millennium in this country.

I would picture, to begin with, five or more of our great cities having each endowed such an institution and placed it in charge of a competent manager. Because I do not for one moment imagine that the end in view will be accomplished by one theatre in one city any more than the establishment of one library in one city would satisfy the general need. Each city should, therefore, have its own endowed theatre.

Emulative of each other's efforts, the several managers would produce the most novel, the most original and the most resplendent effects, and these, after charming their own public, would be exchanged with the other theatres for their productions, so that the whole country would enjoy in succession the best of the highest culture in the most fascinating of all entertainments and amusement and instruction going hand in hand, the public would be gradually weaned from all lower and coarser forms of stage attraction. But an endowed theatre (as a silver purchase bill would have a host of enemies from the start. And here would begin the outcry. Why not an endowed magazine or an endowed newspaper. Why give one favored profession, that of the stage, the effects of a handsome subsidy, while numbers of another profession have to struggle with the blankness of the public? And you may imagine what it would be if the endowed theatre and the endowed manager did not possess the entire friendship of the press. The public would all be affected by the criticism of its favorite newspaper, and the whole effect of the National theatre would be lost if there were no concurrence of opinions favorable to its work.

I would foresee for the manager of such a theatre a life of trials, a continual running the gauntlet of critical assaults upon the occasion of every fresh production, for his unfortunate choice of pieces as one old or too new, for his unfortunate casting to a particular school of the drama, for his unfortunate choice of performers to begin with, by which with right talents he selects for the histrionic ease of the endowed establishment the very last persons whom the writers would have wished for that house (not that any two writers would themselves have agreed on this point), for his unfortunate distribution of cast by which Mr. Black who would have been an ideal Romeo has been shockingly cramped, so to speak, into the part of Guildenstern, while the many admirers of that tried and charming favorite, Miss Dark, will mark with regret that she has been gradually supplanted by Miss Starr, who has little besides her youth and a certain measure of good looks to recommend her. (Laughter.)

I foresee also for the trustees of the endowed theatre a life of wretchedness beginning with the choice of a manager. If he be a person of experience then he is surrounded by his favorites, and he begrudges him a chance with him either as actor or playwright, and we shall be treated to his well-known method of overreading the classics with three and seven months. If he be a person of no experience then the service is to be educated at the expense of the stockholders, whose money is to be frittered away in experiments.

Assailed by the stockholders, who are in turn harassed by dark intimations from outside on all those topics and as many more as ever ingeniously may suggest, the managing trustees goad their servant, the manager, to frenzy, and the whole establishment becomes hopelessly at variance.

And when a production of the endowed theatre fails to win popular favor, what an outcry! And that is sure to be at first, the fate of the productions there for the purpose of educating the public, is slow. Then comes the climax—resignations of the managers, resignations of directors, stockholders selling out in disgust. The quarrels of the leaders distract the public which slowly repairs to the music hall again. And so the curtain is rung down on the endowed theatre.

Perhaps it will be said that I have dwelt upon the minor vexations attendant upon a great scheme forgetting that great souls will be found to persevere under worse irritations. Great souls and managers have persevered under some such afflictions and have resolutely gone on and triumphed upon difficulty after difficulty. Disheartening criticism, covert attack and what is harder to bear, the studied ignoring of the gracious effort of a whole lifetime. But such managers have not had endowed theatres. The mental and nervous fibre that wins in such conflicts is formed by conditions of grave responsibility which cannot exist when the success or failure of the theatre does not depend upon the favor of the public nor upon the personal exertion of manager and company.

An endowed theatre will be always subject to the same influences which affect State or court theatres in other countries. And the most potent are always the generous wishes and preferences of the powers that be.

No. I am for the theatre which is independent of all powers, except the public appreciation. And here I challenge the very principle on which the endowed theatre is founded, its reason for existence, that it is to protect the highest temple of the drama from the vicissitudes of fortune and the fickleness of popular favor. It is the struggle to win and keep alive the noble fervor which has given us heretofore the best plays, the actors and the best managers. Without that necessity, I fear the theatre would lose out of sight.

I regret as much as any one that there seems to be cases where the most intellectual heads fail to attract the crowd of guests. I regret as much as any one that there seems to be no way by which, after one has established a theatre in popular esteem, one person may go on continuing at work for a generation with the same patronage as in the case of established newspapers or magazines and their subscribers. One reason is that it costs neither time nor effort on the part of subscribers to support a magazine or a paper.

But in the case of a theatre your patronage means your personal attendance and the theatre has to compete with every form of social engagement for the honor of your presence. It has come to this in the midst of the social seasons in New York that people have to be dragged to the theatre by something irresistible.

I believe this stimulates effort, and I believe that it has resulted in producing plays on the modern stage which for ingenious design and absorbing interest have never been surpassed. And I emphatically have the remark that a play to be thoroughly successful must contain something wholesome. The pride has been aroused by exclusive appreciation to incidents in which the stage carpenter bears conspicuous share. By wholesome I refer to cases where by the clear force of a situation appealing most strongly to the sensibilities the audience is made to forget everything but that scene. One such scene is a well-considered play is more than success. Sometimes the author makes the scene. Sometimes the actor does. Edwin Booth made Shylock's vindictive vengeance wholesome.

And what a debt does the manager owe the actor. Managers have not the reputation of recognizing this obligation. It would be entirely unjust to complain of the want of it in the actor manager, for he is not expected to know what an actor is. He deals with consummate only and must know an atom of their component parts as he finds of the parts of the whole. It is not fair for him that they go. I speak of the managers who has trained men and women to the higher walks of the drama, who has been quite pleased to see the first flame of promise in a beginner that he saw growing bolder, who has excited to service his company prior to great audiences, not because it meant so much profit, but because it was the highest public appreciation of his creations, and the creations of the manager in the perfectly acted performances.

For the men and women who have fulfilled the expectation, to their allotted parts may who have carried his ideas further than his own dreams of its possibilities and made his plays, his productions, and his ideas so vivid all favored, for them the manager has only instruments of praise. And on this theme one might be pardoned for dwelling since it is the one which the public has most at heart. And it is the supreme reason for me to name one who is completely associated with the fame of Daly's Theatre—with whose bright and gracious personality the charm of the performance seems to be in keeping. I refer, who again with the smallest parts is that company which will have been pleased to recognize as one who has mastered the art of concealing art, who in her sixteen years of uniform work has never flung petulant her public has never been but the kind comrade to her fellow players has ever been the pattern of loyalty to the theatre in which she served, and who is the model of her greatest triumphs has inspired on this occasion, to which you, in so signal a way honor her manager, should also be one of especial honor to Miss Rehan. (Applause.)

Gentlemen, for my own part it is hard to adequately express the feeling with which I receive this handsome compliment from the most distinguished men of my own city. Over and over again I have had the warmest individual expressions in writing from the men whom this community delights to honor, applauding the course and holding me persistently before the public as doing the greatest service to the cause of public morality in making public amusement popular. And now this collective expression of appreciation and goodwill comes to assure me that it is not here and there, but that it is throughout the whole community. I shall hold the assurance of a future as satisfactory as the past. The Future! I am aware that it will not rest upon the achievements of the Past. The success of the future must be parned again and again, not by succeeding the past, but by excelling it—and if within my feeble power endeavor to do so. And here never ceased to inspire, by the cheering of to-night, to do the utmost in my place. (Applause.)

Colonel Porter's Tribute.

As Mr. Daly resumed his seat the orchestra played "For He's a Jolly Good Fellow," and the company took up the air and sang it lustily. Mr. Logan then introduced the next speaker, Colonel Horace Porter, who said:

Mr. Chairman and Gentlemen: I have learned, I think, with increasing modesty in the introductory remarks of your toastmaster in reference to me and to say that they were somewhat characteristic and amusing. (Laughter.) Knowing that your toastmaster is a most industrious devotee to Shakespeare and well versed in quotations from that author, that he (Mr. Logan) is one of Shakespeare's soldiers and he did not want his logging in his mouth. Another said, even more emphatically, "I feel from words," and again, silence is something only in a near-by dread.

I am especially disappointed here to-night. I supposed that the methods of Shakespeare and Shakespearean history would be strictly adhered to, and as there was no allusion to the "Dark Lady" of the sonnets, I supposed that you would have dishes placed before us with which serving. This is the soup. This is the fish, but the soup and fish will not be there. I was especially disappointed in finding that modern culture had so far entered into the case. But notwithstanding that we have partaken of the succulent food of Delmonico's, we must be careful what we say in the presence of the distinguished manager, especially as he may write a play and dramatize it in time, and we want to make ourselves solid with him. Peoples getting into their relations are sometimes like bees. The other day a pet and the manager [illegible] (Laughter.)

I am glad to have a gentleman here who has not only the will, but the faculties to produce Shakespearean plays, for it used to be felt that Shakespeare always spelt bankruptcy. A great many years ago there was a man who devoted his life to painting, and he went to a manager who was producing Shakespearean plays and said: "I want to sell you some—I'll bring a picture, useful in case of fire. It covers you have to get the people out of the house." "No," said the manager, "if you want to make big money bring me a picture showing how you can get people into the house." (Laughter.)

As your distinguished president has intimated, there has been a great deal of criticism in regard to the proper rendering in these days of Shakespeare's plays. Some critics, superficial ones, it seems to me have contended that there was no symmetry in the plots of Shakespeare as his plays depended for their success upon the very names strung together by him by the author upon the [illegible]

active, were apt to make the literature subordinate to the decorative art. Well, if we agree to that, then we might as well go back to the rushlight instead of the gas and the electric light and to assemble the audience in the courtyard of an inn, instead of placing it in the modern palaces called playhouses. We might as

well do away with particular regard to costuming them with brilliant accuracy and to have boys play female parts. Why, the very fact that the Shakespearean plays are essentially poetic emphatically romantic is an efficient reason why we should endeavor by all the arts that we can combine to give them embodiment and make the scene fit the language of the play. The distinguished guest of to-night in the setting of these plays has said richer tribute every branch of science and of art to his marvelous Shakespearean achievements. (Applause). When he has placed a scene before us on the stage it is not decked in false ornaments, but in rare gems. (Applause). it is true art. There we see visible history acted poetry, the creation of coloring. Art is more God-like than science for while science only discovers, art creates. It speaks the universal language. It gives lasting pleasure to all. It is an eternal benediction. We cannot give Mr. Daly too much credit for the pains he has taken to accompany these plays with scarce ought characteristic and appropriate incidental music. He has taken more pains in that direction, I think, than any man that ever managed a theatre upon this continent. (Applause).

Mr. Daly costumes his plays with historical accuracy, then are wholesome lessons in themselves; they are liberal educators. We can learn sometimes more of history by sitting three hours in his theatre than by studying one whole volume of books. I think we all agree that Mr. Daly has set these plays in the true atmosphere of Shakespearean plays. He has caught the true spirit of Shakespearean plays. He gives us a poetic scene place it upon the stage which is the blossoming fragrance of our softer emotions, the inner song of our higher senses. It elevates us into the loftiest romance of fancy, appeals to the imagination, endows the power of reflection and inspires us with the majesty of the creative faculty. (Applause).

We owe a debt to this community, yes a debt on two continents now, to Mr. Daly for his masterly Shakespearean achievements. He has won the title due to honor of which he can never be dispossessed. He will make his name venerable to posterity, and I think we may say to him what a character in Shakespeare said to another: Sir, I have sung it for you and so have my parishioners. Your verses have been well tuned to you, you are a good member of the commonwealth. (Applause).

The Stage and the Pulpit.

"Everybody knows and nobody has dared to say that Mr. Daly throughout all his career has not stood bravely and steadfastly for the purity of the stage." said Mr. Logan in introducing the Rev. Michael J. Lavelle, who spoke as follows:

I find myself constrained to say a word to you regarding the relations between the stage and the pulpit. These relations are sometimes misunderstood, and it happens now and then that there are those who may be a little over severe in their criticisms, and a little too unwilling to make a proper allowance for the circumstances which surround the life of those engaged in the theatrical profession.

There is no reason why all that is good and all that is true may not be taught and often been taught on the stage of the theatre and in the plays that have been written by the great pens of mankind among whom stands proudly pre-eminent him after whom your society is named, William Shakespeare. (Applause). Gentlemen, if at times the stage does not come up to the full standard of what might be expected of an instrument capable of being and in many respects actually being one of the greatest educators of mankind and one of the greatest makers for good, it is not so much the direct fault of the people connected with the stage and with the play and with the theatre as it is with the low tone of popular taste, a taste which we who occupy the pulpit have a good share and a large duty to elevate to its highest possible and most worthy form. And we whom the Shakespeare Society can do very, very much good to bring about a proper sentiment with regard to plays.

This much I know with regard to the theatrical profession. There is not on the face of the earth to-day a class of people who are so generous to one another in time and misfortune, and who in that respect try to fulfil the precept of the great Master of doing unto others as we would have them do unto us as the members of the theatrical profession. (Applause.) Not only to themselves, but to every cause that is good and noble they are generous. We have now two buildings which are dedicated entirely to the care of the fatherless or orphan. We have in them about 1,200 children, boys and girls, who are dependent entirely upon public charity for food, clothing, shelter and education. For more than thirty years the Orphans' Benefit, as it is called, has been held annually. The actors of this city for many years, on invitation from Mr. Daly with care and perceptible trouble have come there and rendered their services free and willingly, deeming it a pleasure and even an honor to be invited, and there is no year that a sum ranging from 10,000 to 15,000 is not raised for the support of these orphan children by the voluntary work of these members of the theatrical profession. (Applause.)

I am going to tell you a secret. We have in our church a society which does a great deal of good; it is known as the St. Vincent de Paul Society, and has its branches in every parish throughout the whole city and indeed almost throughout the whole country. It does its best to look after all classes of poor people, of the three classes that someone divided them into the God's poor, the devil's poor and the poor devils. In our own church we have already in the city, this some years ago a new parish was cut off from our church and after a while every Monday morning when the poor boxes (there are boxes around the church where offerings are made by the people voluntarily without solicitation) were opened we found either an amount of good coin or a bill of a denomination which I wouldn't like to mention, but which is very large and capable of more than doubling the amount of coin that we could do. We wondered who it came from, and we thought this one and that and the other, and finally (I didn't do it myself, but some of the others did it) they set a trap, and they found that the culprit was no other than our friend, Augustin Daly. (Applause). Here was the true spirit of charity, the spirit of wanting to do good for one's fellow man and doing it so quietly, so unostentatiously that actually the right hand did not know what was being done to the left.

Mr. Daly and the work which he has done is a proof of the great power for good which is in the stage. There is not a noble sentiment that has ever been uttered from the pulpit that one cannot find in some of the great playwrights, and it is to the credit, and infinite credit, of those who have dared to elevate people who sometimes did not wish to be elevated, to brave danger, defeat and disappointment and loss and criticism of every kind they have used this great influence, this great power for what has been, I firmly believe, the amelioration of the condition of the human race. I think the pulpit can say all hail to the stage. (Applause) and recognize it as something which can be its right hand; something that can make truth and virtue and noble sentiments reach places that the pulpit itself never could reach, and we cannot have a more useful prayer than that the Lord may prosper and reward with encouragement and with the possibility of doing even greater good people who like Mr. Daly, have all in their power to keep the stage pure, noble, good, refined, and to teach mankind the best lesson that can be given. (Applause).

The Theatre and the Press.

St. Clair McKelway was the next speaker. He said:

I have been asked to speak of the stage and the press in the person of the guest of the evening we find the evolution of one into the other. When Mr. Daly was a young man, and I was a younger, I was working on another and a better *World* (laughter) and he for once was behind the *Times*. I remember distinctly his translations from the German into English, and from the French into English of representative plays, and I remember that I assisted him at the first night's representation of the first drama of his own. The event occurred in a tabernacle upon Broadway, previously occupied by the Rev. Dr. Osgood, and thus Mr. Daly early in his career illustrated the close relations between the stage and the church.

He had illustrated as a graduate, as an essayist, as an editorial writer, the relations of the stage and the press. He and I and all of you cannot help recognizing the likeness and the contrast which they exhibit and suggest. Both appeal to the public every day. The stage however, can have runs, and in this case the longer the better. The newspaper must be new every morning and renewed every evening. The stage pictures either past or contemporary life, the press must apply life just as it is and just as it finds it. The stage is primarily devoted to simulation, the press has been accused of habitual dissimulation. The stage is essentially personal. The actors assume the parts of characters. The success of the representation depends upon their abilities or representation for advancement. The press is distinctly impersonal so far as its workers are concerned. The stage can have its writing done for it, clothed up, abbreviated or elongated. The press must do its own writing for itself as it goes along, as the exigencies of space and time require. The stage selects its own tragedies, its own dramas, its comedies. The press must take life as it finds it, deal with it as it is always with truth, I hope, which is the intention to be accurate—not possibly always accurate because of the creative function of subsequent evidence, or the discovery not known at the time of antecedent circumstances.

The stage can frame its pictures garnish them with scenery, with costumes, with properties, and can illumine and enliven its productions with what on the boards is technically called business or appointments. The newspapers can do very little pointing up of that kind. Illustration does play a potent part in journalism, but only on the simplest scale, only in response to the quickest demands, only in pursuance of very elementary forms of art. The stage can select its writers as well as its subjects. The press must assign its workers at random to tasks. They may or may not be fitted for those tasks, the discovery of that question can only be left to experiment or experience. Those workers themselves cannot tell what the subjects, if they are simply sketch writers to which they are assigned will turn out to be. They cannot tell when they bring their matter down to the office whether they can have much or little room in which to offer it.

However, actors and newspaper writers are alike in several respects. A company of dramatic artists and a company of newspaper workers are several parts of one stupendous whole. In both professions they are artists in proportion to their fidelity to the general design, to their loyalty to the common purpose, to their attachment to the establishment with which they are connected, to their capability, to their capacity, whether in the creation and in furtherance of a character or in the advocacy of a cause, to let the truth of their function burn at fever heat in their minds, while self sinks below zero in their consciousness. The stage can represent plays as they ought to be. The comedy and the tragedy of human life in the press must be presented as it is. However, in both the spirit in which we work is the chief matter.

The dramatic worker must strive towards the accomplishment by the contribution of his talents, of the moral motives of the production. The press worker must strive in telling his story of crime to make crime not attractive, but repulsive, in telling his story of suffering to make it appeal to the heart of humanity. The medium in which we work subdues the hand of the worker, but it is the spiritual medium in which we work and not the material or sordid consideration as the incomplete reward at the end of the toil. Newspapers and the stage are alike in this. The best are the best, the worst are the worst. The worst may have the largest immediate revenue, but believe me, that the duration of the best is the longest, and that not only the moral, and social, and spiritual, but the temporal reward of the best is certainly the surest in the long run. All hail to the coming of the legitimate drama. All hail to the going of the illegitimate press. (Applause).

The police, with propriety and public approbation, suppress the illegitimate traffic. When it transcends the bounds of decency it should have its exchange in that moral police force of public opinion which would expel unclean journalism from the home, which would withdraw from unclean journalism the support of the mercantile and financial institutions, and which would put upon press work as upon dramatic work as upon pulpit work as upon art work the crown the crown only when the crown is deserved. (Applause.)

I shall intrude no further upon your patience except to ask you to toast with me once more this admirable impersonal, this highly cultivated, this marvelously cultivated, this singularly shy modest manager and with him his company of instructors and players on this day the birthday of the master mind of the world of the master artist of English literature. (Applause).

The Stage a Great Educator.

The succeeding speaker was Dr. John S. White who said:

Colonel Ingersoll has capitally said that Shakespeare is an illimitable ocean washing the shores of thought and every student, whether teacher or pupil, realizes the tremendous superiority of the mind of Shakespeare over that of any other representative of our literature. Most of us are old enough to remember that when we were boys the average child's library comprised scarcely more than three books—the Bible, "Pilgrim's Progress," and "Robinson Crusoe." Shakespeare could hardly be included in the list, and many a father considered that "Robinson Crusoe" was far too dread ful a book for the child to read. The plays of Shakespeare were practically tabooed as ungodly and irreverent. Those are the days when the good Christian minister taught that the spots on the cards were the finger prints of the devil and when to own a playhouse was to run one's self into danger of hell fire.

I consider the stage one of the greatest educators for better or for worse which we have in our midst, especially to that class of young men and women, of boys and girls who are given the means to gratify their desires to witness the plays as they come and go. For that class who are to-day the most difficult to train and educate, and yet whose training and education are of the highest importance to our nation, because it is they who are to hold the reins of government and that power which comes from the possession of wealth. As your representative to-night of the great army of teachers in America I assure you that we delight to honor at we can always this promoter of the public pleasure a man of whom it can be truly said no man ever staged a play which could harm any boy or girl, a man whose sole aim most successfully carried out it has always been to present the best and most ennobling forms of entertainment.

I might go on to tell you of many bright things which have been scintillating around this table from friends on my right or my left and I might mention how surprised we were in the evening that Shakespeare with all his greatness had not foreseen the era of the bicycle and was not to the continued memory of our gentlemen opposite, our postmaster and our chief police commissioner who bade me see Richard III. "Some Third [illegible] Watch over my safety while [illegible]" (Laughter and applause).

Superior to Extreme Criticism.

John A. Taylor of Brooklyn was then introduced. He said:

We have in this country, gentlemen, a situation of extreme criticism. Every man who has done his country a service has gone through the sea of fire of criticism, and during his career, no matter how distinguished, has found but few pleasant words of praise. The columns of our daily press teem with violent criticism and scandals upon the fame of some of our best men, though they rarely contain any words of recommendation of their merit. We have to-night the pleasure of showing our guest here that we, at least, have a profound appreciation of what he is to us and the community in which we live.

What Mr. Daly has done for the community in which he lives is a subject which does not lend itself readily to measurement, but which nevertheless has been a part of our public life and recognition for all these years. For more than thirty years he had held before the public this matchless picture of duty upon the stage which has elevated and refined every man who has heard him, and which has been a great power in the moral force of the city to which he has given his time and effort. He has scourged with justly merciless wrath the money-changers from the temple, he has brought the art-lover to respect the artist and the artist to respect himself, and during all this time he has been an essential part and parcel in the dignified, persistent demand by the public for constantly increasing efficiency in stage production.

I say to you, then, Manager Daly, saluted as you are to-night by perhaps overpartial friends, that outside these festive walls the great conscience of a multitude whom no man can number is beating warm and true with a lasting sense of gratitude to you. Insomuch as you have driven despair from the hearts of men and women, insomuch as you have garnered in the storehouse of fame the noble personages whom you have introduced to the public, you have performed a man's part in the great drama of intellectual progress which is now going forward upon the actual stage of the world. And if all the men and women should seek to join us to-night into whose lives you have entered as an inspiring presence, we should need to follow our victorious athletes to the walls of the Coliseum itself, and could then provide them with "standing-room only." (Applause.)

A Noble Tribute to Shakespeare.

Professor Henry Lawrence Southwick, of the Emerson School of Oratory, of Boston, was then introduced. He said:

To most of us who love Shakespeare it is enough that we devote ourselves to a faithful and reverent study of the master poet in the hope and in the pursuit of what Shakespeare may do for us. To but few men is given the power, insight and opportunity to do something for Shakespeare. Such a man, do we honor to-night—a man whose ideas, ideals, literary contributions and successful achievements entitle him to high place not merely among the ranks of those who have dealt successfully with great enterprises, but among the artists, the educators, the benefactors of their fellows.

Although some of us have heretofore been personally unacquainted with Mr. Daly, yet we have felt that we knew the man through his works, and it is a pleasure to recognize worth and to testify of our gratitude, not in that tardy appreciation which writes the epitaph and lays the chaplet upon the heart that is cold, but in the noon of life, when the "well done, thou good and faithful servant," may cheer the living heart and inspire to higher efforts. The man whom we honor to-night has shown large faith—faith in the eagerness of the public to welcome the best and that in a time when the managerial career of many of his contemporaries evidence precisely the want of this faith. These men have subscribed to the creed that whatever has been and is shall be that the public wants trash and sensationalism and that every experiment in other directions has met with apathy has been rewarded with neglect and has won for the innovator loss upon loss and the epithets of "faddist" and "fool."

Whenever this has been true, it is not because many who have claimed high standards of literary excellence have failed to incorporate the essential vitality, movement and effectiveness which the playgoer inevitably demands and which are often the sole merit of successful sensational plays. But it does need faith, in the face of the timidity of managers and the conservatism of critics, to believe that the public has, after all, been misrepresented, that the dictum of those managers is all wrong, that the people can be relied upon to perceive real excellence and reward it.

I have said that Mr. Daly has done much for Shakespeare, whose genius has given to dramatic art its true standing, however much it may be degraded by ignorance, greed and by that which is meretricious. As Shakespeare wrote for the stage, so when justly presented upon the stage does his work serve its complete function in education. Nor should we content ourselves with the colder and more partial revelation of mere closet study. Dr. William J. Rolfe, of Cambridge, one of the foremost Shakespearean scholars of to-day, says that the best commentary upon Shakespeare is the interpretation of a great actor. In fact, it is doubtful if the scholar can ever know the full spiritual essence of a poem, or song or drama until he has himself interpreted it completely or heard it interpreted by the human voice. He may know the purpose of a poem and understand its structure, he may compose it with certain abstract standards of criticism, he may be acquainted with the peculiar word usages of its author, he may have a good intellectual grasp of it, but the soul—that intangible something which he who knows the past feels—may be fully revealed only by the many subtle shadings of that divine reporter of soul experience, the human voice. Vocal expression reveals the soul of poetry. Intellect may grasp the idea in David's greatest psalm, but only when the voice of a man God-intoxicated speaks it do we see all its spiritual wealth. Silent reading may give us the intellectual framework of a mother's lullaby, its soul we only know when the mother's love sings it.

The real home of Shakespeare then, is the theatre where his conception may be externalized, and this points to what the theatre should be as a school of morals. For, say what we may of the evils of the theatre and they are many and salient, yet we know dramatic study in its broader sense to be educational to body, mind and spirit. And what is true generally of the study of great dramatists in their theatric presentations is pre-eminently true of Shakespeare—that mountain which standing amid a group of lofty summits overtops them all and casts its mighty shadow across the centuries. Dramatic study of Shakespeare cultivates that power of imagination which is mother of every art and without which no genius may exist.

It is hard indeed to close the mind against a beautiful image of truth. And while abstract teaching has its place, concrete pictures of truth are in themselves object lessons of principles. Again, the dramatic phase of literary study, cultivating that power which enables us to put ourselves in the place of others, gives to men that sympathetic perception of how others feel which distinguishes the few teachers from the great body of mere instructors, and leads men toward that deeper intuitive perception which Christ, the great teacher, realized when he put himself into the place of struggling humanity, and took on our infirmities that he might lead us to the light.

Thus Shakespeare reveals humanity to us, thousand souls with their infinite complexities, inspiring us with their heroisms, melting us with their griefs, teaching us by their struggles, unmasking their frailties, everywhere winning our sympathy, but never failing to make clear the moral bearings, like the sunlight revealing all things, and like the sun giving light and life. In the Shakespearean drama we are taught to know him well as he is, to see the path before us, look back and weigh the path he has trodden and see himself as once he was. There is a curious painting somewhere of an aged couple who, wandering through a forest and almost fainting with fatigue, are accidentally confronted with the vision of a youth and a maiden. Amazed and overstruck at the sight, they recognize in the shadow, borne before them their younger selves as once they were, as radiant with hope as the dawn. And so may we, in the contemplation and inspiration of dramatic pictures learn this lesson of regaining much lost wealth of inspiration and keeping young in heart and soul.

We who look upon the picture of a child or youth and young eyes upon the future sometimes. Those fatty moments charming exactly with the brightness and compassed by the clouds of heaven are our presence, benedictions. From their ample treasury of reserved the unlocked secrets of the past. The [illegible] of the valiant returns that the [illegible] weight to health giving. Yes to [illegible] to [illegible] streams and sparkle on their way with increasing mighty rivers, they bear upon their bosom the vessels of the world. Dramatic objects upon their waters, for our joy and when the [illegible] the world of man, gladdened by the [illegible] their jetty beauty. So withdrawing in clouds, they [illegible] their purple radiance against an evening sky, the memories bear their message to the snow and rest of man, inspiring, uplifting and [illegible] of those things which abide forever. Such benedictions are the great poets of the world. Such was William Shakespeare—an influence so ennobling, direct, personal, objective, that every play tells its story, teaches its life-lesson, influences to action. From his mountain outlook he saw far backward into the past, caught the first rays of the new truth, looked quite through the deeds of men, and saw the playful ripple and the mighty deeps of human life.

The gentleman whom we honor to-night has deserved the gratitude of all lovers of Shakespeare. Undismayed by the failure of those who idly rail at the public for refusing to be interested in dramatic literature which, however clean and pretentious, fails far short of touching the common chords of humanity, he has shown that a play to be deserving need neither be cold nor stupid, and that real literary excellence when it has the vital and effective elements of plays possessing no other merit appeals most strongly to the common heart.

We are told every now and then that Shakespeare does not pay from the managerial standpoint. Mr. Irving and Mr. Daly are demonstrating that Shakespeare will pay when adequately presented. Mr. Daly's theatre is a school for that rounded and proper training which the young actor in the prevailing conditions of theatric art seldom receives. He knows that a perfect whole must consist of perfect parts. And with the intelligence of the scholar, the tastes of the artist, the spirit of the poet, the earnestness of the educator, he has given us revivals of Shakespeare which entitle him to the gratitude of all who honor a loyal devotion to what is noblest in art. He has manifested, moreover, the spirit of one who has done the work for its own sake and has found perhaps his chief reward in the fulfilment of his own ideals. (Applause).

Wallace Bruce—The Guests.

The Honorary President of the Shakespeare Society of Edinburgh, Wallace Bruce, then responded to the toast, "One touch of nature makes the whole world kin." Mr. Bruce said that while the editors of some of the papers had spoken more or less about the union of York and Lancaster, we were going at last to have a consolidated city, and he for one believed thoroughly in the union of these two great cities for the better good of both. Mr. Bruce said that as the hour was late he would not detain his hearers at length on the subject of "one touch of nature makes the whole world kin," for he believed that after all the greatest touch of nature was sleep.

Among those present were Daniel Greenleaf Thompson, Martin W. Cooke, Judge Henry W. Bookstaver, Judge Roger A. Pryor, Parke Godwin, Judge Joseph F. Daly, J. W. Keller, J. Hampden Robb, Charles W. Haskins, Recorder Goff, Oliver L. Jones, Carl Herrmann, James J. Higginson, J. Clarence Davies, Philip Carpenter, Walter J. Peck, E. W. Little, Laurence Hutton, Henry E. Abbey, W. O. Bates, Robert E. Dowling, L. Laflin Kellogg, George C. Batcheller, Carl Otto Peters, Robert B. Carpenter, F. C. Dininny, Osmond G. Smith, William T. Evans, M. E. Harby, George H. Sexton, Thaddeus B. Wakeman, John Brisben Walker, Esek Cowen, John A. Taylor, Edward G. Whittaker, Rastus S. Ransom, Judge Henry A. Gildersleeve, Robert B. Roosevelt, Andrew J. C. Foye, Charles W. Dayton, Harrison Grey Fiske, Ferdinand P. Earle, General Thomas Wilson, Edward Hagaman Hall, William W. Kenly, Henry B. Wilson, A. C. Bege, Rev. Dr. Henry A. Brann, Rev. N. N. McKinnon, Robert Hoguet, Charles W. Dimond, H. W. B. Howard, Harry S. Chase, John S. Clark, Frank Fuller, J. Henry Harper, William Bispham, Nelson Wheatcroft, Richard Dobney, M. Roosevelt Schuyler, Frank Tilford, ex-Judge A. J. Dittenhoefer, Louis Windmuller, William G. Davies and L. Bolton Bangs.

THE AMERICAN THEATRICAL EXCHANGE.

The business of the American Theatrical Exchange has been gaining so steadily for the past year that it was found imperative to have the offices enlarged so as to meet the Summer influx of out-of-town managers. Under the personal supervision of W. B. Seeskind, who, after five weeks' illness, has returned to his desk, changes have been made which make the offices and rooms of the Exchange the handsomest, neatest and most attractive of any in the city. The entire arrangement of the floor in the Abbey Building occupied by the Exchange has been vastly improved. A suite of three offices, newly decorated, painted and fitted with the handsomest rugs and furniture, have been arranged so as to bring the entire business staff together. These offices are occupied by Henry Greenwall, Albert Weis, William B. Seeskind and their business staff, where the routing and booking department is conducted. Here the open time of every theatre and route of leading attractions are kept corrected daily, so that an attraction can be furnished a theatre, or a week filled for an attraction at a moment's notice. Next comes the post office department, while a perfectly appointed telegraph office with its operators are kept busy from the opening to the closing of the Exchange, in receiving and transmitting messages to all parts of the Union. The large office for the use of managers has been so arranged and decorated that it is crowded daily with the leading managers and agents in the profession, and every desk is occupied with managers who are busy preparing for next season's tour.

THE AMATEURS.

The Amaranth of Brooklyn closed a very successful season on 15 at the Brooklyn Academy of Music with a double bill, consisting of Grimoire and My Lord in Livery. The house was filled with a brilliant audience who applauded the efforts of their friends on the stage frequently and heartily.

Grimoire was cast as follows: Louis XI., Hugo Winthier Grimoire, Alfred Lodge; Simon, Arthur P. Jaquith; Oliver le Daim, Franklin S. Brady; Loyse, Helene Wintner; Nicole Bertha, Marie Parce. Alfred Young gave a splendid portrayal of the part of Grimoire, and Helene Winter was as charming as ever in the part of Loyse. The cast of My Lord in Livery was as follows: Lord Thirlmote, Harry M. Stoops; Sprocott, Albert Meafoy; Hopkins, Ernest G. Jacobsen; Robert, Lillie Sayre; Sybil, Alfaretta Schenck; Laura, Lillian Robb; Rose, Marion Stanley. Ernest G. Jacobsen and Albert Meafoy won the honors, and the others rendered good support. After the final curtain a pleasing little entertainment was given called "An Amaranth Epilogue," Percy G. Williams was the leading spirit in the festivities and his impromptu sallies were received with shouts of laughter. The Amaranth has produced a play every month during the season. They have done all kinds of plays from Shakespeare to modern farce, and in every instance scored a success. Great credit is due Alfred Young, the stage director of the society, who has worked hard and faithfully. He may well feel proud of the success of his efforts towards making the Amaranth the leading dramatic society of America.

The Gilbert Dramatic Association of Brooklyn produced The Path of Thorns at the Academy of Music in that city on April 3. The audience was large and fashionable, as usual, and the play was received with unlimited laughter and applause. The play was carefully cast, and the production on the whole was the best given by this talented organization this season. The cast was as follows: Roberts Travis, Luther James T. Darling; Oliver Woolley, Esq., John F. Dyer; Pelham Perriwinkle, Harry Singer; Charles Montgomery, T. A. Hayworth; Miss [illegible] Quinn; John Price, David Jacobs; Mr. Black, Hugh O'Donnell; Cleopatra Sturgess, Dorothy Parkhurst; Anna Woolley, Libbie Hewlett; Mrs. Susan Muffit, Minnie Sloat. Delegates, bridesmaids, etc., by the Gilbert company and friends representing the Metropolitan and Company C Thirteenth Regiment, who directed the play. Mr. Darling excelled himself as Luther and Dorothy Parkhurst played the young woman with abnormal ideas with charming dash and vim. Libbie Hewlett was very pretty and pleasing as Anna. The rest of the performers worked hard for the approval of the audience and won it.

The Wise Dramatic Society of Brooklyn will entertain the members of the Brooklyn Young Women's Christian Association on the evening of April 30. A compliments entitled From Page to Stage, by the courtesy of Charles Scribner's Sons, will be performed. Annie Kent Rue has given its entire production on the stage. The farce Comedy Professor Pepper's Clear Invention will also be played. Among those who will take part in the stage work are Louis [illegible] Harriette Mansen, Jessie P. Apgate, Jean [illegible] Bruce and Thomas Robinson. Ralph H. Sweet, Jr., will direct the plays. James Williamson and Clarence Whitehead.

TELEGRAPHIC NEWS

CHICAGO.

News of the Waning Season in the Western Metropolis---"Biff" Hall's Epistle.

(*Special to The Mirror.*)

CHICAGO, April 27.

The only important business at any one of the leading theatres last week was done by John Drew at Hooley's. Madeline Lucette's bright little play, Christopher, Jr., caught the fancy of the theatregoers, and the pretty house was crowded at each performance. Of course Drew is inimitable in his line. To me he is the most artistically funny man on the stage—barring, of course, my "first choice," Nat Goodwin—and as the younger Christopher he is very happy. The excellent company aids him by acting with refreshing spirit. Pretty Maude Adams seems to improve on the continuous plan, and Harwood is clever in one of his cold-blooded fathers. And what a stunning figure that Barrymore girl is! She reminds me of her awful dad and she is as handsome as a picture. Arthur Byron looks more like his melodramatic papa than ever, Graham Henderson is decidedly clever in a bit, Annie Irish is very good, and the others round out a most satisfactory performance. The Squire of Dames will be given next week. Mr. Drew is here for four weeks.

My friend "Punch" Wheeler is doing wonders for the Lake Shore road. He is the only passenger agent here who has a card printed in two colors. He tells me that when he was on the road he was compelled to neglect his music, but he has now resumed his practice on the bagpipes. He is also doing the dramatic for the *War Cry*. "Punch" is always changing managers, and I told him that I hoped he could remain with the Lake Shore until August, when I expect to go East. He said: "If they all ever go out of the office at one time so that I can get that pad of passes, I'll go East with you."

The Grand is "dark" this week, Hoyt's Contented Woman having departed yesterday. Rehearsals are progressing for Eugene Tompkins' big production of An Officer of the Second, which takes place May 3 or perhaps earlier. Otis Skinner and W. H. Thompson head the cast.

My young friend, Thomas Geary, who has been "on the door" at McVicker's for a few years, sneaked off the other day and got married. And he had Dr. Thomas do the job instead of coming to me. I would have passed him, as he always does me. Of course all of you remember young Tom's father, who looked after McVicker's door when Louis Sharpe was a boy. He is very proud of his son's marriage and hopes to be a grandfather.

Mr. Mantell played in repertory at the Columbia last week, and he presented a play called Her Husband for the first time here. I did not see it, but the local critics played horse with it in a manner sad to see. It was given one consecutive performance. Last night that clever comedian, Clay Clement, who made such a genuine hit at the Schiller not long ago in The New Dominion, began a week's engagement at the Columbia. He deserves a big week.

After Clement comes the divine Sarah, and the *de luxe* agent, Harry Fulton, is here to strew his flowers of speech in her pathway.

The Chicago *Record* is running a prize serial entitled "The Will of Silence." It could never be dramatized for a pugilist star on account of the title.

Julia Stuart is to fill Duse's time at McVickers' next week with a production of As You Like It, which will be given with McKee Rankin and a strong cast.

That square man and all 'round good fellow, Ben Stern, fresh from his successful season with Fanny Davenport, is here, with his wife and big boy, to arrange for a big production of The County Fair at the Columbia. It will have a run if prospects are encouraging.

Harry Sommers and Thiele's new opera, John and Priscilla, is to have its first production on any stage at McVicker's on May 11. The many friends of the genial business manager are already purchasing seats by the gross. The opera will run until Friday night, as an experiment for next season, and then the all-star, count-'em 40, three-ring performance of The Rivals will go on for three performances.

Eddie Dunne, who is ahead of the eight stars in the cast, was a caller at my down-town court last week, as were Harry Harwood, John E. McWade, Graham Henderson and Ben Stern.

At McVicker's last week Mr. Keene did Richelieu, Louis XI. and other characters in his repertory, and this week he is devoting to Louis XI., Richard III. and Hamlet. His business has been excellent.

In an assault case in the police court the other day, I asked one of the witnesses if he was present when the row occurred. He answered: "I was partially present, your honor." I thought it a good joke until he was sworn, and then I saw that he was a one-armed man. He was right, after all.

Joe Cawthorne closed his season in Cincinnati, and John McWade and Ben Giroux and others of the company arrived here last week.

In my last telegram the types made me say that Loie Fuller had two "small" houses at the Auditorium. What I wrote was two "swell" houses, and they were not small, but unusually large.

The April dinner of the Forty Club takes place at the Wellington to-morrow night. Among the club guests will be Arthur Byron, John Drew, Otis Skinner, Alexander Salvini, W. H. Thompson, John A. Lane, Thomas W. Keene, Clay Clement and John E. McWade.

Charlie King's benefit at the Lincoln last Thursday night was a rouser. Julia Stuart was excellent as Nora in A Doll's House, and Con T. Murphy and Frank Curtis were very funny in a version of Robert Macaire.

This is the last week of the big Ringling Brothers' Shows at Tattersall's. The business has been excellent and the press agent has got in some of his tallest work. The shows will go out on the road in the best of shape.

Corinne had a very good week in Hendrik Hudson at the Chicago Opera House, where Billy Barry had a large house to-night in The Rising Generation. The Chicago, by the way, will not be given over to "the continuous" permanently—only during the coming Summer, while the Olympia is being rebuilt.

The Mayor proposes to put me in a continuous performance. The four police magistrates on the South Side are to sit at the Armory Police court day and night, one "on watch" all of the time. Regards to Proctor.

Salvini is doing nicely at the Schiller, although his Hamlet was not enthusiastically received. To-night he gave Othello for the first time, and to-morrow night he will give Ruy Blas his first production. Later in the week The Three Guardsmen will be revived.

I am indebted to my friend George Woods, press agent for Hopkins, for a souvenir in the shape of the last programme of the old Park Theatre, recently torn down to allow the big Colonel to "spread out."

Your old friend Uncle Thomas' Cabin is being presented this week at the Haymarket. The press agent calls it "the dramatic Gibralter," and the public is asked to count the Topsies.

Lew Weed of Brady's Trilby company sends me a waltz song written by Corinne Henderson Dutart. There's a good name for some wandering soubrette.

William C. Andrews, a bright young light comedian, formerly with Roland Reed, is at the Lincoln this week with My Wife's Friend.

At Havlin's this week Two Old Cronies is the bill, with The Black Path as a side line.

Fred Hallen's Twentieth Century Girl had two big houses at the Alhambra yesterday, while over at the Academy of Music Dan McCarthy opened well in The Cruiskeen Lawn.

McKee Rankin's play, The Runaway Wife, is the drama at Hopkins' South side house this week. At Hopkins' West side house The Irish Statesman is the play.

So no more at present. "BIFF" HALL.

PHILADELPHIA.

George Holland Gives Up the Girard---Current Bills---Coming Opera Season---Notes.

(*Special to The Mirror.*)

PHILADELPHIA, April 27.

Last year the hot spell struck theatricals in May, which ended the season. This year it came the middle of April, and played havoc with the receipts. We are now having a change to delightful weather, but the season is practically over in spite of good attractions that are booked for the coming four weeks.

George Holland retires from the management of the Girard Avenue Theatre at the end of his lease, July 31, refusing to pay an increased rental as the theatre is not large enough at popular prices to warrant it. This house was a failure until five years ago when Mr. Holland assumed control, and only his ability, superior management, and good standing with our best theatrical patrons made the house a success. He has as yet not made any arrangements for next season, but it has been suggested that he could take the old Arch Street Theatre and make it profitable.

The new managers of the Girard Avenue Theatre are Harry Davenport (who now gives up the idea of starring) and the former treasurer of the house, Hermann L. Tourny, assisted by the owner of the building, Gustav Stahl. The lease dates from Aug. 1. They will follow in the footsteps of Holland with a stock company and high grade productions.

Camille D'Arville, with Madeline, or the magic Kiss, opened to-night at the Broad Street Theatre, the cast being greatly changed since its last representation here, but the star is as popular and pleasing as ever. Della Fox in Fleur-de-Lis and The Little Trooper follows week of May 4.

Too Much Johnson is in its fourth and last week at the Chestnut Street Theatre. Little Christopher, with Theresa Vaughn and Willie Collier, comes May 4 for run.

Ed Rice's production of Excelsior, Jr., opened to-night at the Chestnut Street Opera House for an indefinite time. It is a handsome and well equipped burlesque, full of sparkling music and has an excellent cast, headed by Fay Templeton, Yvette Violet and Arthur Dunn.

Miss Philadelphia is now in its second week, and has made a hit at the Park Theatre. From beginning to end it is bright, breezy, humorous and novel, and has been staged regardless of expense. It is arranged so as to put on and change novelties nightly, as occasion offers. To-night the travesty is played in three acts, with Mabel Clark's superb dancing in two acts, and a children's May party and a shopping scene added. Nancy McIntosh, John E. Henshaw, Charles Bigelow, Ivez McCusker and Will M. Armstrong have prominent characters. Miss Philadelphia is the talk of the town, and will constitute a standard Summer attraction, worthy of patronage and success.

Gustav Hinrich's Opera company opens May 4 at the Grand Opera House, under the management of Louis S. Fleishman, with Il Trovatore. The company includes Charlotte Walker, Marie Van Cauteren, Helen Von Doenhoff, A. L. Guille, F. Michelena, Perry Averill, Maurice De Vries, Signor Abramoff, Ludovico Viviani and Richard Karl.

Atlantic City Summer Opera, at the Academy, under Young and Fralinger, will begin the season about July 1, with Signor Tressi as musical director.

Aubrey Boucicault with Sadie Martinot, Edgar L. Davenport, Lloyd Melville, Kate Brown and Grace Edlefson opened to-night in The Shaughraun at the Walnut Street Theatre, giving a splendid performance of this celebrated play. The engagement is for three weeks which closes the most prosperous season the Walnut has had for years.

Louis Mann, who played professor in The Strange Adventures of Miss Brown with his wife, Clara Lipman, who was also in the company, left the organization at the close of their engagement in this city April 25.

This is the farewell week of Creston Clarke, Adelaide Prince, and other favorites at the Grand Opera House, who have been playing to profitable business for a continuous season of eleven weeks. James Taylor, the manager, retires, and will spend the Summer at his farm in Maine. It is more than likely that Creston Clarke will be the opening feature for the coming season at the Park Theatre, to remain for a season of three months.

The Irish Heiress, with Mrs. Dion Boucicault, Eugene Jepson, Harry Davenport, Mamie Gilroy, and first-class stock support, is a strong card at the Girard Avenue Theatre, and remains for the week. Daly's comedy, A Night Off, week of May 4.

The Great Diamond Robbery with its great cast is at the National Theatre for week. Nothing as yet announced for next week.

Lost Paradise, with two performances daily, constitutes a paying card at Forepaugh's Theatre. Howard Hansell plays Reuben Warner and is supported by Martha Ford and the large stock company. It is handsomely produced and staged under the direction of George Learock. For week of May 4, Claire and the Forgemaster.

Alvin Joslin with Charles L. Davis is at the Standard Theatre for week, this being his eighteenth year on the road and his farewell engagement. The Black Flag comes week of May 4.

John L. Stoddard gives his farewell illustrated lectures at the Academy of Music April 28 and May 1.

This is the last week of Dumont's Minstrels and the season of the Eleventh Street Opera House.

Joseph Jefferson in bidding adieu in a speech at the Broad Street Theatre remarked that he was a Philadelphia boy and proud of it, it now being over sixty years since he made his first appearance in this city. The Rivals with its star cast will be presented at the Academy of Music for one night only May 8.

Weber and Field's Trolley Party are making matters lively to-night at the Auditorium, where they appear for week. It is a funny show full of bright specialties and good people including the Garnella Brothers.

The People's Theatre closed its season Saturday evening 25. McKenna's Flirtation was booked for this week, and the management informs me that owing to the failure of this attraction to materialize in time, the season closed.

Joseph Jefferson has made provision for the endowment of a ward in the Medico Chirurgical Hospital of this city.

Buffalo Bill's Wild West Show, with fourteen performances in this city, played to nearly 50,000, and our other places of amusement suffer accordingly.

Thomas F. Hopkins, treasurer of the Dime Museum, who is well known in the theatrical circles throughout the country, is receiving condolences on the loss of his only child, Harry F. Hopkins, who died in this city April 15, after a protracted illness.

Little Gertie Cochran, the mental wonder and infant prodigy, will appear at a May fete at the Chestnut Street Opera House, matinee of May 1.

Sam Myers, of the Frohman company, has left the Jefferson Hospital, and went to New York, having fully recovered his health.

Edgar Allan Poe, a poetical drama by George C. Hazleton, Jr., of Washington, after being played in several Southern cities, was given its first representation in this city last week by Creston Clarke, and proved a melodrama of ordinary character and not up to expectations.

The Forrest Home Shakespearean anniversary, April 23, was the most successful celebration ever given at the Home.

E. A. McFarland and wife will sail on June 2 on the *Spree* to make arrangements for a London production of The Old Homestead.

The People's Theatre will reopen on May 4 with William Morris in Michael Strogoff.

Isaac M. Kohnwiler, formerly business manager of the National Theatre, died to-day.

S. FERNBERGER.

PITTSBURG.

Margaret Mather and Robert Mantell Hold the Fort in the Smoky City---News Items.

(*Special to The Mirror.*)

PITTSBURG, April 27.

The New Grand Opera House was well filled to-night on the appearance of Margaret Mather in Romeo and Juliet. The support, including Frederick Paulding, was efficient. The Honeymoon, The Lady of Lyons, and Leah are underlined. This engagement will close the regular season of this house after one of the most successful years known in its management.

Robert Mantell has changed houses and opened at the Duquesne Theatre to-night to good business, producing Monbars, The Queen's Garter, and The Face in the Moonlight till the week.

The Bijou was crowded to-night to see The Girl I Left Behind Me. The advance sale is good. Tony Farrell follows in Garry Owen.

The Alvin is dark to-night.

On May 4 Manager Thomas F. Kirk, of the Alvin Theatre, will be tendered a benefit by Charles L. Davis and John M. Hickey, manager of the Baldwins. Under Mr. Kirk's management the Alvin has had one of the best seasons in the history of the house, and the coming benefit will be a recognition of his popularity in this circuit.

Will C. Walker, of the Academy of Music, goes with Scribner and Smith's Circus this season.

The Bijou attaches will be given a benefit during the engagement of Corinne.

Norris Brothers' Equine Carnival exhibits in the East End all this week.

The Baldwins come to the Alvin for two weeks, commencing May 4.

The Bijou will close its doors about the last of May. E. J. DONNELLY.

CLEVELAND.

Joseph Haworth at the Euclid---Human Hearts at the Cleveland---Gossip.

[*Special to The Mirror.*]

CLEVELAND, April 27.

The past week proved recuperative, not only to the box-office at the theatre, but to suffering humanity, after the trying heat of the previous week. The playhouses this week have attractions that will draw good audiences. Nevertheless the theatrical season is surely drawing to a close, for flaring posters announcing the coming of the circus are seen all over town. Walter L. Main's comes May 4 and 5, and Forepaugh and Sells Brothers combined, May 18.

Joseph Haworth was accorded a generous welcome to-night at the Euclid Avenue Opera House by a fashionable audience, which completely filled the theatre. Mr. Haworth, who is supported by a well balanced company, presented Richelieu, acting the role of the crafty churchman in an exceptionally strong manner, and staging the play finely. The Haworth company will be seen during the week in Hamlet, Rosedale, Macbeth, and one more performance of Richelieu. Margaret Mather next week in repertoire. The Baldwins open an engagement covering two weeks on May 11. Treasurer Coan and House Officer Hicks take their annual benefit May 13. The star cast of The Rivals will give two performances on 23, and Sarah Bernhart gives three performances during the month.

The grand spectacular pantomime, Ben Hur, by local talent under the auspices of the Ladies' Aid Society of Emmanuel Episcopal Church, is given its initial performance to-night at the Lyceum Theatre before a crowded house. Ben Hur holds the boards all week, Thomas Keene will be the attraction for the last three nights of next week.

Human Hearts is the bill this week at the Cleveland Theatre and had a good opening to-night. The Green Goods Man follows.

Drew and Campbell's All Star Specialty company played to big houses this afternoon and evening at their cosy vaudeville theatre, the Star. Next week, another house company composed of high class vaudeville artists.

The orchestra at Haltworth's Garden Theatre the coming Summer will be under the directorship of Professor Zeplin, now with The Brownies.

Elvia Croix Seabrooke will play the soubrette parts in the Garden Theatre Opera company the coming Summer.

Marie Brema and Plunkett Green will give a song recital at Music Hall May 7.

Rev. Dr. C. S. Bates, pastor of St. Paul's Episcopal Church, died last week. Dr. Bates was an ardent admirer and friend of the stage, being well known among the profession, having officiated at the marriage of several members, among whom were Alexander Salvini and Maud Dixon.

WILLIAM CRASTON.

BALTIMORE.

Little Christopher at Ford's---Michael Strogoff at the Holliday---Other Bills---Items.

(*Special to The Mirror.*)

BALTIMORE, April 27.

Lillian Lewis appeared at Harris' Academy of Music to-night in Credit Lorraine. Miss Lewis has not been seen here in a number of years, and therefore, is practically a new star in this part of the firmament. A good sized audience greeted her and were agreeably entertained. The Artists Model follows. Manager Tums F. Dean's benefit performance takes place May 7.

After an enforced rest of a week, which most of the company spent in this city, Little Christopher opened to a good house at Ford's Grand Opera House. The performance is bright and thoroughly attractive. Willie Collier and Harry Macdonough are very funny. Louise Allen dances as well as ever, Bessie Bonehill is capital, and all the girls are pretty and well dressed. Next week we will have The Strange Adventures of Miss Brown.

Sydney Rosenfeld's company in The Two Escutcheons opened to-night at the Howard Auditorium to a fine audience. The Auditorium was to have closed its season Saturday night last, but Manager Kernan arranged with Mr. Rosenfeld for the presentation of his charming play. The Two Escutcheons is presented by an excellent company and is thoroughly enjoyable.

At the Holliday Street Theatre, William Morris appeared as Michael Strogoff, and gave a strong portrayal of the character. The company is very fair. Next week, George W. Monroe in A Happy Little Home.

Lucy Daly and "Happy" Ward, of Ward and Vokes, were married last Wednesday morning at St. Vincent's Church, in this city, by the Rev. Thomas Boland. The marriage was kept very quiet and the ceremony was strictly private. Mrs. Ward's sister, Maggie, is the wife of Harry Vokes, of Ward and Vokes.

Baltimore Lodge of Elks have determined to send a delegation to New York on the occasion of the arrival of the remains of Colonel John R. Cockerill, who died in Egypt. Mr. Cockerill was not only an Elk of prominence, but was for several years identified with journalism in that city.

Bob Fitzsimmons and his company are the attraction at Kernan's Monumental Theatre. The performance is of a decidedly athletic tura. Albini's Specialty company follows.

The new theatre at Arlington is nearly finished. Manager Charles E. Ford informs me that he has abandoned the original plan of producing light opera during the Summer and will give high-class vaudeville performances instead. The building will be commodious and comfortable and is being constructed with a view to hot-weather entertainments.

The "Court of Love" is the title of the picture on the new drop curtain painted for Nixon and Zimmerman to be used in the Academy of Music next season. The work was done by the Viennese artist, Schweninger, and the curtain is one of the most beautiful in the country.

Nora O'Brien and George Macomber will do a scene from Ingomar at Tunis F. Dean's benefit. Annie Meyers, Lulu Taber, Bettina Girard, John Marshall and Ed S. Marble will also participate.

James Young, the youthful tragedian, has been quite ill at his home in this city, but he is now convalescing and expects to return to New York within a few weeks.

Mrs. Harry Vokes, who had to stop playing on account of illness, has so much improved that she is again with the company, though she will not assume her part of Sassy Moll for several weeks.

The concert of the Oratorio Society on Thursday at Music Hall was a great success. Haydn's Oratorio, "The Creator," was rendered, with Clementine de Vere Sapio, Emil Fischer and William Dennison as soloists.

HAROLD RUTTLEDGE.

ST. LOUIS.

Houses and Companies Closing---Death of Eva Eisfeld---Other Items of Interest.

(*Special to The Mirror.*)

ST. LOUIS, April 27.

The Prisoner of Zenda was given its first production here at the Olympia Theatre to-night, and E. H. Sothern was well received. The performance is one of the most successful he has ever given here.

Two highly pleased audiences saw Partholomew's Equine Paradox which opened with yesterday's matinee at Hagan's. It is an immense aggregation of trained horses and other animals.

The A Milk White Flag company, play a return engagement of three nights at the Grand Opera House commencing last night, meeting with the same cordial reception given earlier in the season. The balance of the week, beginning with Wednesday night's performance, Sarah Bernhardt will occupy the theatre in repertoire. Izeyl will be given Wednesday night. There is a large advance sale and the engagement promises to be a brilliant one.

Al. Spinks' popular St. Louis race horse comedy drama, The Derby Winner, played to two big audiences at Havlin's yesterday, and the week promises to be a very big one. The play has been revised and rewritten since its last presentation here and is stronger and better than ever. The stable and racing scenes are very realistic and the company is thoroughly competent.

The well known and ever-popular opera, The Bohemian Girl, was given at Exposition Music Hall to-night by the Baker Opera company, for the benefit of the Police Relief Association, to a big audience, and was thoroughly enjoyed. William Broderick, Harry Daires, Charles Huntington, Kitty Marcelus, and Katherine MacNeill were in the cast, and met with well merited receptions. During the performance Mr. Baker sang his beautiful ballad, "Springtime of Love." The chorus was a strong one. Thursday evening Lily of Killarney will be given for the first time in St. Louis.

Mrs. Eva Eisfeld, at one time a variety actress known by the name of Eva Howard, died here last Tuesday. She was thirty-nine years of age, and wife of Ike Eisfeld, manager of the Alhambra Theatre here.

P. J. Toomey, the well-known scenic artist, left a few days ago for St. Joseph, to do over the opera house there.

Ben Tuthill, who is well known here, having at one time been manager of Schnaiden's Garden, and been connected a few years ago with Uhrig's Cave, spent last week here, and was cordially welcomed by his many friends.

Pat Reilly closed his season here last Saturday night, and left for Chicago to play a turn in one of the theatres there. Several of his company went with him.

Marie Wainwright closed her season here last Saturday night, and the Outcasts of a Great City company also closed here at the same time.

George Munson of The Derby Winner came in

early last week ahead of the company, and Al Spink followed last Tuesday. The company go from here to Kansas City and then close.

Jacob Hamilton of the Paradise Alley company, was ill for several days last week.

Dave Hayman was called to New York Wednesday by the death of his mother.

The Grand Opera House will close its season next Saturday night, ending with the engagement of Sara Bernhardt.

The regular season of the Olympic Theatre ends May 9. The closing week ends with the engagement of Ada Rehan.

Dave Nelson, the advertising man of the Grand Opera House, took a benefit last Saturday night.

The Derby Winner company cancelled a couple of one night stands and came in last Friday.

W. C. HOWLAND.

BOSTON.

C. W. Pattee Fatally Ill—Two Rip Van Winkles—Miss Otis in Carmen.

(*Special to The Mirror.*)

BOSTON, April 27.

C. W. Pattee, the administrator of John Stetson's estate, is fatally ill from pneumonia contracted at the funeral of that manager. Mrs. Stetson is slowly recovering from nervous prostration.

Four new plays in one night would not give indication that the theatrical season in Boston was nearly at an end, but the lively condition of theatricals to-night is the season's last gasp here, and within a few weeks the houses will be closed for the Summer.

At the Hollis Street, The Sporting Duchess began a run which will probably last until hot weather comes. The interesting feature of to-night was the use for the first time of the new stage upon which the workmen have been engaged all the present season. Manager Isaac B. Rich has had the building next to the theatre torn down and transformed into an addition to his stage, which is now much larger than it was before, and is equipped for any spectacle whatever.

Elita Proctor Otis made her first appearance as Carmen at the Bowdoin Square to-night. The Carmen which she presents is a wonderfully irresistible character, thoroughly consistent and very dramatic. Miss Otis does not depend upon her osculatory powers to make the character talked about. Her impersonation won praise from all who saw it, and the play will have a long run. It is superbly staged and well acted.

Thanks to catchy lines in the windows the Park was crowded to-night with an audience which wished to see the initial performance of A Florida Enchantment. It proved to be risqué, but amusing dramatization of Gunter's novel, capitally arranged and cleverly acted.

The second and last week of Chauncey Olcott's engagement began at the Columbia to-night with the production of The Minstrel of Claire. As Larry O'Linn Mr. Olcott made a hit, and will conclude his engagement here with success.

Joseph Jefferson returned here in Rip Van Winkle at the Boston Theatre to-night. He always fills that great house to the doors when he plays there, and judging by the audience to-night his present engagement will be a record breaker.

There was another Rip Van Winkle in town to-night at the Castle Square, where Planquette's opera was given with William Wolff in the title role. This week marks the end of the first year of comic opera at the Castle Square. Next week will be made notable by a production of Les Huguenots.

The Wizard of the Nile is in the last week of its successful stay at the Museum, and after a few weeks upon the New England circuit the first season of the opera will close at Providence, May 20.

The Bostonians are at the Tremont again with their ever popular Robin Hood, which has only to be announced to fill the theatre to the doors. The company is stronger than ever, and Henry Clay Barnabee made his usual enormous hit.

Rumor has it that two down-town theatres are to change managers next season. In regard to the Park, Charles H. Hoyt says: "I would like to be a Boston manager, but up to date I have not acquired that honor." It is thought by Bostonians that he will get the house next season. John Stetson's lease has a year to run, and the serious illness of his widow and Charles Pattee, his administrator, make it impossible to state definitely what will be done.

Hilda Clark, who is now with Princess Bonnie, has been engaged for next season as prima donna with the Bostonians.

Carl Hartburg saved a performance of The Wizard of the Nile at the Museum last week. Leonard Walker was too ill to sing, but Hartburg stepped on and filled the gap with great success, although he had had no rehearsal.

Julius M. Seche, for eleven years electrician at the Park, has been engaged for the same position at the Castle Square.

W. F. Apthrop, the erudite critic of the *Transcript*, compared Bernhardt and Duse for the benefit of the Players' Club last week.

Fay Davis, the Boston girl who is now in London, has been engaged by George Alexander for the new Pinero play which is to be presented at the St. James in the Autumn.

The farewell week of Henry Irving and Ellen Terry was a memorable one. Critics vied with each other in finding terms strong enough to damn him conception of Macbeth, but as the paying public crowded the theatre, who cares? At the last night of his engagement he made a speech announcing his intention of returning to America when he got good new plays.

Frank L. Perley is in Boston to arrange for the production of a spectacular opera, Liberty Bell, at the Boston.

Charles Townsend has settled in Boston.

Loie Fuller is not going to Europe just yet. She opens in San Francisco 11. In October and November she dances in Paris. In December she may return to open the Chicago Music Hall. Then engagements in Nice, Cairo and Russia will follow.

Olga Bull Vaughan has bought a house at Sharon.

Lorimer Stoddard has just completed a new play, which Richard Mansfield is considering.

The engagement of James A. Herne at the Boston will be followed by a long bicycle trip.

Henry Irving's next Shakespearean production in London will, it is said, be Cymbeline.

Paula Edwards has returned to New York after a short visit to her sister.

The funeral services of the late John Stetson, the well known theatrical manager and business man of this city, took place from the Stetson mansion, 91 Commonwealth Avenue, corner of Charlesgate, west, Tuesday afternoon. The house was crowded with friends and relatives of the deceased, who came to pay their last respects.

The services were conducted by Rev. Charles R. Brown, of Charlestown, and they were very simple, consisting of Scripture reading and prayer. The Verdi Quartette rendered several selections. Among them was "Lead, Kindly Light," and "O, Paradise." After the service the remains, which were encased in a magnificent oak state casket, with solid silver trimmings, were viewed by all present.

The casket rested on a beautiful pedestal of roses in the alcove of the parlor, and was completely buried with handsome floral tributes which had been sent by friends and relatives from far and near.

Upon the lid of the casket, covering its entire length, was a floral blanket of roses, lilies and violets from Mrs. Stetson and the family.

The interment was at Mount Auburn Cemetery. Only the immediate relatives were present.

The floral tributes were remarkably rich and varied.

R. H. White, D. W. Blaisdell, of Job Print Company; Edward Perry, Boston Engraving Company; B. F. Byron, Captain Cook, Theo. Bendix, leader Park Theatre orchestra; William Butler, Edward H. Gardiner, James Fitzgerald, Melville O. Adams, Nat D. Jones, W. T. W. Ball, George Babbitt, Colonel Woods and John Holmes of the *Herald*, Mrs. Lovell, sister of John Stetson, John B. Doris and wife, Mrs. J. Stokes, mother of Mrs. John Stetson, M. H. Knights, Dudley A. Dow, Captain John Damrell, Charles Damrell, Charles Rich, Hollis Street Theatre; J. J. O'nick, Mr. and Mrs. C. James Connelly, Dr. George E Lothrop, J. H. Canning, M. M. Cunniff, Paul Keith, Keith's Theatre; Edward Stokes, Hoffman House, New York; M. C. Clark, Clark's Hotel; J. H. Whipple, Adams House, and representatives from the leading theatrical companies playing in the city were present.

Fanny Davenport was one of the principal members of the party that officiated at the christening of William Seymour's infant son at Trinity Church on Sunday. Melbourne McDowell was the godfather.

Louis Masson was specially engaged to play the Toreador in Carmen at the Bowdoin Square.

Eugene Tompkins has specially engaged Verner Clarges for One of the Best.

Georgie Cayvan has been in Boston during the past week.

JAY BENTON.

CINCINNATI.

Comic Opera at the People's—Grand and Fountain Square Closing Season—Gossip.

(*Special to The Mirror.*)

CINCINNATI, April 27.

Uncle Tom's Cabin is being given a grand spectacular and realistic production at the Grand this week. The play is under the supervision of Manager Davis. This attraction closes the season at the Grand.

Colonel Robert G. Ingersoll delivered his famous address on "Liberty of Man, Woman, and Child," at the Grand last night, to an audience that despite the intense heat packed the theatre.

The Merry World is a drawing attraction at the Fountain Square this week. The company contains Amelia Summerville, Jeannette Begeard, Marie and Kittie Laurens, Sol Aiken, W. A. McCormick, Willard Simms, Randolph Curry, and Louis Granat. This closes the season at the Fountain Square.

The Gonzalez Comic Opera company opened at the People's yesterday afternoon in La Mascotte. During the engagement will be presented a repertoire of light operas, including Pinafore, Chimes of Normandy, Girofle-Girofla, Princess of Trebizonde and Said Pasha. The change from the customary variety shows at this house seemed to please the patrons.

Hal Reid and his company gave an extra performance of his clever play, Human Hearts, at Heuck's last night, which closed the season at this house.

All the other theatres in the city are dark.

Next Sunday, May 3, Treasurer Schlesinger and Doorkeeper Lauman will have a benefit at the Fountain Square. Among those who have volunteered are Phil and Nettie Peters, Mark Murphy, Jennie Reynolds, Edna Aug, Eddie Giguere, Gracie and Burnett, Burt Shepherd, the Exeter Minstrels, Jack Curran, Oscar Ilsen, Billy Marqua, and Phil Pollitz.

Manager George Baker is to have a benefit at Heuck's Friday evening, May 8. The programme includes Mamie Hissem De Moss, Minnette Fagan, Gertrude Zimmer, Eunice Bertling, Antoinette Humphreys, Charles Bemis, Oscar J. Ehrgott, and William Schuler.

The College Club of this city will present Ralph Roister Doister at the Auditorium tomorrow night. The performance will be by amateurs.

Francis Jones is back home again after a long starring tour in In Old Madrid.

WILLIAM SAMPSON.

WASHINGTON.

A Tammany Tiger at the Academy—Summer Season at the Grand—Notes.

(*Special to The Mirror.*)

WASHINGTON, April 27.

George Edwardes' English Burlesque company in An Artist's Model commenced a week's engagement to-night at Albaugh's Lafayette Square Opera House to a large and well-pleased audience. The elaborate musical comedy was given an admirable presentation. Marie Studholme, the Nixon Sisters, John Coote, Lawrence D'Orsay, E. W. Garden, Percy Marshall, Maurice Farkoa and Fred Wright, Jr., scored strong individual successes.

The Strange Adventures of Miss Brown commenced the week well at Rapley's New National Theatre. Charles Coote, the comedian, joined the company here. Digby and Laura Joyce Bell in Hoyt's A Midnight Bell follows.

Manager Charles A. Shaw's fourth season of Summer entertainment opened to-night at Allen's Grand Opera House when Shaw's Comedians were seen in the two act musical comedy, Dr. Flam. An excellent audience welcomed both play and players.

A Tammany Tiger, handsomely mounted and interpreted by a strong company, was well received on its opening at Rapley's Academy of Music. Mason Mitchell, Frank Losee, Samuel Edwards, Marion Elmore, Laura Burt, and Agnes Herndon made hits. The Romance of Coon Hollow comes next.

Field's and Hanson's Drawing Cards are at Kernan's Lyceum Theatre giving a first-class vaudeville entertainment to a large attendance.

Robert Downing's citizen's testimonial Saturday night, upon the occasion of his twentieth year upon the stage, was a big affair. Allen's Grand Opera House was thoroughly filled. The Gladiator and A French Marriage was the bill. The Mystic Shrine, the Knights of Pythias and other organizations were strongly represented. During the performance Mr. Downing was presented by Edwin B. Hay with a handsome Mystic Shrine badge, in roses and carnations, a tribute from Alma Temple.

The American Lilliputians, comprising Mrs. General Tom Thumb, the Count and Baron Magri, Jennie Quigley, Annie Nelson, and Captain George Latible had a special audience with President Cleveland at the Executive Mansion Wednesday morning. Mrs. Cleveland and Ruth and Esther received the little people.

Mary Sanders will produce for the first time on any stage on May 25 at the New National Theatre an entirely new comedy, written for her by Charles Bradley, entitled Her Brother Bob.

The Paint and Powder Club of Baltimore, will give a performance of the burlesque opera, Bluff King Hal, at Albaugh's Lafayette Square, on May 6.

The Washington and Brooklyn Baseball Clubs occupied boxes at the Academy of Music on Thursday night, to see McKenna's Flirtation. They were guests of Managers W. H. Rapley and Edgar Selden.

Sydney Rosenfeld's company are to play two weeks in Baltimore at the Howard Auditorium, filling the time up to the commencement of the regular comedy season. They open in The Two Escutcheons, and the second week present A Fashionable Physician. Al S. Lipman and Sadie Martinot have been specially engaged for the latter play.

Will A. Haley, director of the Washington Military Concert Band, has composed and dedicated a march to Washington Lodge of Elks, which is bound to become popular.

An attachment was levied on the theatrical and other property of Count Margri and Mrs. General Tom Thumb on Saturday afternoon, immediately after the matinee. The action was the result of a suit brought to recover $7,536.89 on promissory notes given by the Count and indorsed by his wife on Dec. 11, 1895, and June 1, 1894, to A. J. Drexel, Jr., and others of Philadelphia. Bond was given and the property was released, and the company proceeded to Wilmington where they open to-night.

Maud Powell, the violinist, assisted by Rudolph Von Scarpa, will be heard in concert at Metzerott's Music Hall on Tuesday night.

Manager James C. Kernan of the Lyceum Theatre, as an extra attraction has engaged the Vienna Ladies Orchestra of nine soloists, who will give a concert in the Summer garden adjoining the theatre after every performance.

JOHN T. WARDE.

ACTORS OPEN A NEW RAILROAD.

The first passenger train over the Texarkana and Fort Smith Railway was a vestibuled special run April 14 to convey the Spooner Dramatic Company from Texarkana, Tex., to Shreveport, La. The theatre folk, railroad officials and a few invited guests were the only passengers, the actors buying the first eleven tickets sold over the road. Manager Harry Ehrlich, of the Texarkana Opera House, was in the party, which included the following members of the Spooner company: F. E. Spooner, J. H. Lewis, Jerry Keenan, J. H. Bessey, J. E. Doyle, W. Dick Harrison, Nannie Spooner, Allie Spooner, Annie Harrison, Lillian Ames, Veva M. Conway and Little Mike Spooner.

A NEW PLAY BY A NEW PLAYWRIGHT.

Forbidden by Law, a new play of Louisiana life in war days, written by Alma Roy, a young woman but twenty years of age, was produced by amateurs at Holyoke, Mass., on April 21, with marked success. The story hangs upon an old Louisiana law forbidding a slave to testify against his owner. A murder is committed in the presence of a slave whose lips are sealed by law, and an innocent person is imprisoned. When Lincoln's proclamation frees the slaves, the bondman speaks, and the wrong is righted. In the cast, besides the clever authoress, were Miss Powers, Beatrice Roy, Etta Rosenberg, Etta Winn, Frank in Morris, Irving Bolt, Edward O'Donnell, W. H. Mills, M. T. Kane and John Sheehan.

NAT GOODWIN'S PLANS.

"My opinion," said Nat Goodwin yesterday to a MIRROR reporter, "Treadway of Yale is the best play Gus Thomas has ever written. My part will be a light comedy juvenile character that, I think, fits me perfectly. We shall try the play in Australia, along with three others that I have had under consideration for some time. Let me say that David Garrick and Lend Me Five Shillings will remain as fixtures in my repertoire, and I expect to act them as long as I live. A year from this month of April I shall go to London to play a long engagement. The rumor that Maxine Elliott has been engaged as leading woman for next season is unfounded."

WILLIAM HOEY RETURNS TO "OLD HOSS."

"Old Hoss" Hoey has decided to return to his first and greatest success, The Parlor Match. He had arranged with Max Bleiman to play the tramp in My New York at the Herald Square Theatre next Fall, but by mutual agreement that project will be abandoned and Mr. Hoey will go out with the old Hoyt play under the management of Mr. Ziegfeld, who has looked after Sandow's interests so successfully during the past season. The Parlor Match will be freshened up by the introduction of new songs and specialties and in the second act the entire Trocadero Vaudeville company will appear. Mr. Ziegfeld sails for Europe next week in quest of novelties.

THOROUGHBRED IN FOR A RUN.

"Thoroughbred is in for a run," said Charles Frohman yesterday. "The play has caught on from the start, and we shall continue it at the Garrick till the Summer sun beats down so hard on the roof that no one will enter the theatre. What I mean is that Thoroughbred is a great success, and we intend to give it every chance for a long New York run. Next season the play will go on the road with as many members of the original cast as possible."

THE OTHER MAN'S WIFE.

Everyone who has seen the clever comedy work of Ben Coote in The New Boy will be pleased to learn that next season, in partnership with Nick Long of San Francisco, he will present a new French adaptation of a very humorous comedy, The Other Man's Wife, playing in much of the territory where he appeared as the New Boy, and the Pacific Coast. A capable company and attractive printing will contribute to the success of this production, which will be under the direction of Ed C. White.

ONE OF THE MANY.

"Since my advertisement appeared in THE MIRROR last week I have received two good offers, one for next season and one for prima donna roles in a Summer Opera company, to open about June 1. THE MIRROR is a great paper."

GERTRUDE RUTLEDGE.

FROHMAN OWNS SIMMS' NEW PLAY.

Over a year ago Charles Frohman arranged with George R. Simms for the control of the American rights to his next melodrama. The agreement was made before the play was even written. According to all reports, The Star of India, Mr. Simms' new play, is a big hit at the London Princess' Theatre. Mr. Frohman says he has not yet received a copy of the manuscript and has heard nothing relative to the play or its London production. It is his property, however, whenever he chooses to claim it.

DELLA FOX WILL RETURN.

Following the Herrmann engagement at Palmer's, Della Fox will return for a season of comic opera. She will open May 18 in a revival of The Little Trooper. Possibly Fleur de Lys will also be revived later in the engagement.

CHANGES IN THE HEART OF MARYLAND.

Winona Shannon, Charles Collins, and H. E. Bostwick are the new recruits in the cast of The Heart of Maryland.

CUES.

W. C. Masson has been engaged to play the part of Cainard, the tramp, in The Liar, next season. Mr. Masson originated the part in Philadelphia recently, and made a hit.

At the first performance of The Rivals at the Avenue Theatre, Pittsburg, a very handsome basket of violets and roses was presented to Victory Bateman and Laura Almosnino by ladies of Pittsburg.

The Land of the Midnight Sun played Worcester, Mass., on Monday, April 20, to standing room only, matinee and night.

William F. Blande, a well-known advance agent, is being prosecuted by Rosenquest and Arthur, owners of Blue Jeans, who allege that when Blande was with the attraction in 1895 he failed to account for money entrusted to his keeping. He left the attraction at the close of the season considerably short in his accounts, it is alleged. Blande's real name is Blood, and his wife is Eleanor Carey.

Owen Fawcett has been engaged by Daniel Frohman for next season.

Alexander Salvini's tour will not terminate till June 1.

Augustus Cook and Kathryn Kidder will go out again next season in Mme. Sans Gene under Augustus Pitou's management.

Mr. and Mrs. Ross Whytal close their first season as stars in For Fair Virginia next Saturday.

Rankin and Hubbard have sold the lease and good will of the Flint, Mich., Music Hall to the Hon. Oren Stone, who had acquired nearly all the stock, and will hereafter be manager as well as the proprietor of the house.

The trunks of Cleveland's Minstrels were seized on April 23, as they were being loaded on a train at Rahway, N. J., on an attachment of a hotel keeper who alleged that several performers had left their bills unpaid. Musical Director Walling got in a lively row with Police Justice Frazer, but Manager Cleveland paid the bills, and order was restored.

Souvenirs have become epidemic at the New York theatres. Last Monday the Empire gave silver mementoes; Tuesday, syphons of cologne were distributed at the Bijou; and, Wednesday, silver bon bon boxes went around at the Herald Square.

The James A. Reilly company will open next season at Baltimore Aug. 20.

Business has been so good that the Ruby La Fayette company, now in Texas, will not close during the Summer. Twenty plays, nine of them with special scenery, form the repertoire.

Corinne was ill, week of April 6, her part in Hendrick Hudson being assumed by Fanny Da Costa in a most creditable manner, receiving high praise from the critics.

F. E. Berguest writes: "In THE MIRROR, Salvini is mentioned as appearing in the Galesburg, Ill., Auditorium on April 12 to a $80 house. This is an error, as the receipts were exactly $808. The statement that he appeared on April 12 is also an error, as he made his appearance on Saturday, 11. I would not allow a performance to be given in my house on a Sunday for any consideration."

Dick Ferris writes to THE MIRROR: "Recently my company, Ferris' Comedians, were obliged to play Malden, Mo., a town of 1,500 people, in order to make railroad connections. My dates are sent direct from the printers and usually two or three days ahead of the advance agent. The day after they reached Malden I received a letter from the manager of the theatre there asking if no other paper was to be sent, as he did not think the dates would suffice. 'It seems to me,' said he, 'that the name of the company should be on the bills.'"

Flora Lewis has been granted a divorce at Tuscola, Ill., from William Tetley, known professionally as Harry Loraine.

The Miner Brooks syndicate will make its first production in Chicago on June 15 with Lost, Strayed or Stolen, a musical comedy by J. Cheever Goodwin and Woolson Morse. Cyril Scott, Robert Cotton, Harry Allen, Charles Plunkett and Fred Wright, Jr., will have the principal male roles and the feminine portion of the cast will include Jennie Goldthwaite, Rose Beaudet and Alice Holbrook.

Charles Lewis, of Montgomery, Ala., author of Sol Smith Russell's play, Mr. Valentine's Christmas, committed suicide at the home of his fiancée, Mayme Plant, at Danville, Ill., April 15. He left a note stating that he was incurably sick of mind and body, and despondent because a new play of his had been rejected.

The Fairmount Park Stock company, which will open at Kansas City, Mo., on June 1 under the management of Stewart Allen, will include Edward Mackay, T. C. Valentine, Aug. Halbach, John P. Whitman, Robert Lowe, Earl Lee, Stewart Allen, Virginia Johnson, Lizzie B. Masters, Frankie St. John, Alberta Lee and Julia Phelps.

Minnie Bowen and R. J. Dustan have been engaged by Daniel Frohman for next season.

Catherine Campbell has been engaged by Augustus Pitou for the Madame Sans Gene company next season. She has gone to spend the Summer with her parents at Indianapolis.

George Wessels' tour with Lucky Lil began on April 20 and lasted two days.

Sol Smith Russell is reported to have purchased a bicycle in Minneapolis.

Sidney Drew, while coasting on his bicycle in Fairmount Park, Philadelphia, April 13, collided with a carriage, and narrowly escaped serious injury.

Edna Mae Pettie, who is engaged for The Review of Reviews, was married in New York, April 14, to Fred L. Titus, the stock cyclist, brother of Sylvia Thorne.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - MAY 2, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—ANDREW MACK.
BROADWAY.—DE WOLF HOPPER, 8:15 P. M.
EMPIRE.—BOHEMIA, 8:15 P. M.
GARRICK.—A THOROUGHBRED, 8:15 P. M.
GRAND.—ROB ROY, 8 P. M.
GARDEN.—HIS ABSENT BOY, 8:15 P. M.
HOYT'S.—A BLACK SHEEP, 8:30 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—MARGUERITE.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
PALMER'S.—HERRMANN, 8:15 P. M.
SANFORD'S.—THE LAND OF THE LIVING.
STANDARD.—CHIMMIE FADDEN.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—KELLAR.
COLUMBIA.—LILLIAN RUSSELL.
MONTAUK.—THE GAY PARISIANS.
PARK.—DELLA FOX.

HOBOKEN.

LYRIC THEATRE.—ISHAM'S OCTOROONS.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

SHAKESPEARE.

Last Thursday was the three hundred and thirty-third anniversary of the birth of WILLIAM SHAKESPEARE. In all parts of the civilized world, among peoples diverse in race and speech, ceremonies commemorative of the memory of the man who enriched the world's thought beyond the gift of any other genius were held, and to-day, when everything of his own time has by natural law or evolution become obsolete or been superseded, SHAKESPEARE stands more pregnant and potent than ever.

In New York, on the eve of the natal day of this greatest of men who have become immortals, the Society that bears his name formally testified appreciation of a distinguished theatrical manager who has adorned his stage for years with SHAKESPEARE'S works; the Players' Club, founded by the first native actor of his time in SHAKESPEAREAN parts, fittingly observed the anniversary; and in a suburb of Philadelphia, at a Home for Actors established by a great exponent of the art, a notable celebration marked the day. These, merely local matters, serve to index the attention that on April 23 was universally paid to SHAKESPEARE. At Stratford-on-Avon, where the ashes of the Poet are enshrined, new efforts were made in his memory, which there steadily receives the tributes of pilgrims of all peoples. But even the Stratford celebration seems but an incident in the observance of this birthday when one notes the testimony that accumulates of the generic sweep of SHAKESPEARE'S influence. In all lands societies formed with this ever-living master for a subject pay tribute to his genius on the anniversary of his birth.

Actors to-day, everywhere, as actors long have done and as actors probably always will do, bound their ambition with SHAKESPEARE. The great among them may hope but to gild their own graces with the gold of his thought and characterization. The most ambitious stage pictures of this age of sumptuousness in the theatre have been painted on SHAKESPEARE; the most pretentious planned for the future will be of SHAKESPEARE. Succeeding histrionic genius and superseding ingenuity in all the branches of art that relate to the stage will still cast themselves into the SHAKESPEAREAN mine, newly to amuse and entertain, but only to prove again and again that its riches are inexhaustible.

TWO CLERGYMEN.

THE MIRROR occasionally notes the varying attitudes of clergymen toward the stage, because there are matters of amusement and sometimes of instruction in the sayings and doings of preachers as to the theatre.

Out in Garrison, Kans., the other day a clergyman delivered a lecture against the theatre, which he declared to be an altogether evil institution. He claimed to have knowledge of his subject, as he himself had been an actor. Confessing his stage experiences, this preacher declared that he had been employed as a member of a traveling company at a salary of two dollars a week. During his service as an actor for this compensation he had noted the demoralizing effect of a theatrical life, which he had before pictured to himself in glowing colors. It is, perhaps, unnecessary to add comment to the bare confession of this clergyman, who no doubt poses as a "reformed actor." There are few able-bodied men even of minor intelligence who would devote themselves long enough to any vocation at two dollars a week to discover much about that vocation, and it is no wonder that this former actor became demoralized. He quite evidently was not "called" to the stage, and it is to be hoped that his value to the church is distinct enough to bring him a much larger salary than that which his histrionic efforts commanded.

It is as needless to say that there are actors of varying values as it is to remark that there are clergymen of widely differing characteristics. The spirit that animates the most prosperous, progressive and useful of the churches of to-day is not a bigoted but a liberal one; and the most successful and influential clergymen of this time are friends of the theatre and appreciators of its great place in civilization, because they preach to congregations whose intelligence and whose actual knowledge of the theatre would at once discourage antagonism of the stage from their pulpits and controvert the narrow, illogical and uncharitable style of preaching that once was generally accepted on this subject. It is significant that in all great centres of population, where progress in all things is most marked, the theatre is accepted on all sides at its true worth. In sparsely-settled and remote districts, where people enjoy few privileges and there is no progress or development, the petty ideas current generations ago as to the theatre and other worldly institutions still prevail.

To set against the dictum of the preacher at Garrison, Kans., which is not an enlightened centre—and without further reference to his two-dollars-a-week experience as an actor before he joined the church—comes opportunely the case of the Rev. Father DOUGHERTY of Honesdale, Pa., a place confessedly not a metropolis, yet one evidently in touch with the great world and the influences of the times. This clergyman, who died recently, left a legacy of $30,000 for the erection of a theatre in Honesdale to be called the St. James Opera House. Here was a churchman who recognized the great influence of the stage in the development of human life, and who knew that as a whole that influence was moral, healthful and happy. No better answer than this legacy could be made to the ignorant essays against the stage that occasionally come from the pulpit; and useful and morally influential as the life of the Rev. Father DOUGHERTY may have been, it is safe to say that future generations will declare and prove that his act in establishing a theatre was a noble and fitting climax to his career.

THIS season, one of the worst for theatrical enterprises on record, is rapidly closing, and that quadrennial amusement of the nation, a Presidential election, looms in the autumnal distance. After that, perhaps, prosperity and happiness. In the meantime the Summer season, with its growing tendency for stage amusement, ought to make some amends for the Winter of theatrical discontent.

THE Rev. Dr. PULLMAN-JANE MAY case at last has been ended. The clergyman has abjectly apologized for his slander, and is said also to have paid compromising damages. It is to be hoped that the Rev. Dr. PULLMAN is a wiser man than when he spoke whereof he knew not, and that hereafter charity with him will be a practical rather than a theoretical characteristic.

ROOF-GARDENING, like other gardening, will soon be in order.

PERSONALS.

JEFFERSON.—Joseph Jefferson was the honored guest at a reception by the Medico-Chirurgical Hospital, Philadelphia, on April 21, under the auspices of the Ladies' Aid Society. The actor intends to endow a room in the hospital.

PADEREWSKI.—On departing for Europe, Ignace Jan Paderewski left $10,000 with William Steinway, Colonel H. L. Higginson, and Dr. William Mason, to be offered in prizes for the best orchestral symphony, best solo instrument composition with orchestra, and best chamber music work by American composers.

PARISH.—Grant Parish's new book, "Commune of the People," upon which he has worked for six years, is soon to appear. "A Senator's Crime" has already scored, and Parish has another sensation "A Scarlet Aristocrat" in preparation.

FOX.—Della Fox will next season make a tour of the Pacific coast with The Little Trooper and Fleur-de-Lis. John W. Dunne will direct her tour. Nat Roth, who has managed Miss Fox since she became a star, will next year direct Jefferson de Angelis' starring tour.

TERRY.—Fred Terry and his wife, Julia Neilson, were passengers on the *Teutonic* bound for Liverpool last Wednesday. All the members of John Hare's company, with the exception of the comedian and his son, were on the pier to bid them *au revoir*.

STEGER.—Julius Steger will spend the Summer in Vienna studying his roles for the coming season of opera comique at Abbey's Theatre, where he has been engaged as leading baritone.

MURRAY.—J. Duke Murray has received an official note of thanks from the New York Throat and Nose Hospital for the able way in which he managed the recent benefit of the hospital at Palmer's Theatre.

RUSSELL.—Sol Smith Russell goes abroad next month for an eight weeks' tour of Great Britain and the continent.

MURRAY.—Mary Davenport Murray won high praise for her finished personation of Lady Cranbome in the Academy's production of Humanity. Mrs. Murray wore some very beautiful gowns.

IRWIN.—May Irwin has received from her company a gold cigarette case, ornamented with twenty-one jewels, rubies, diamonds and sapphires. The token is meant as a mascot for Miss Irwin's new play, the story of which is said to be based upon a receptacle for tobacco.

BROWN.—Colonel T. Allston Brown's biography, published in last week's issue, contained a grave typographical error. The Colonel was represented as having made a European tour in 1872 accompanied by Tony Grenier and Gus Bruno. The latter gentleman, however, did not share the pleasure of the trip. Colonel Brown has never crossed the water without the company of his wife.

MINER.—Henry C. Miner spent several days last week on a Long Island farm. He returned to the city yesterday.

FRENCH.—T. H. French will probably make a trip to Colorado during the coming Summer, partly for recreation but principally to look over an extensive property in which he is interested there.

MATHER.—Margaret Mather's tour has been decidedly successful, having cleared a handsome profit every week. She may add a new play to her repertoire next season.

WHEATCROFT.—Nelson Wheatcroft has received an offer to play an engagement of several weeks in San Francisco this Summer. He will probably decline it, as he feels the need of a vacation after an unusually active and arduous season's work in connection with his Empire Theatre Dramatic School.

HOYT.—Charles H. Hoyt has completed his new comedy. The plot is said to involve splendid opportunities for fun.

LE CLAIRE.—Adele Le Claire is being coached by a prominent playwright who is writing a part in a new play for her. Meantime she will appear in an important production early next season. Miss Le Claire is an expert wheelwoman and devotes most of her leisure time to cycling.

DRESSLER.—Marie Dressler has of late been unable to appear in The Lady Slavey at the Casino, owing to a severe attack of tonsilitis. Babette Rodney has been playing her part during her illness.

KENT.—S. Miller Kent has gone to Asheville, N. C., for a fortnight's rest, and will join The Great Diamond Robbery company in Chicago on May 17 for the six-weeks' season of that play at McVicker's Theatre.

PENFIELD.—Mary Penfield will sail for England Wednesday on the *St. Paul*. She will go to London and seek a professional engagement, besides writing a series of special articles for the *Cosmopolitan* and *McClure's*. Miss Penfield is armed with letters of introduction to the leading dramatists and managers from Joseph Jefferson, Bronson Howard, Frank Sanger and others.

SOUSA.—The topical trio in El Capitan, entitled "The Typical Tune of Zanzibar," is the brightest bit of musical humor in the piece. Both words and music were written by John Philip Sousa as an afterthought to supersede another number. The song has made a great hit, encore verses *ad libitum* having been added to meet the demands of the audience.

RODNEY.—Babette Rodney played the part of Flo Honeydew in The Lady Slavey at the Casino last Friday evening, owing to Marie Dressler's illness. Miss Rodney gave an excellent performance.

CALVÉ.—Mlle. Calvé will sail for Europe to-morrow by the *St. Paul*. She has not yet decided whether she will accept Abbey and Grau's offer to return for the next season of grand opera at the Metropolitan. Before coming to a conclusion she wishes to consult with friends on the other side. Calvé's popularity in this country has grown enormously during her present visit.

HANLEY.—Laurence Hanley, who is in St. Vincent's Hospital, expects to leave that institution in about two weeks fully recovered.

CHEVALIER AT THE LOTOS.

On Sunday night an informal dinner was given to Albert Chevalier at the Lotos Club by several of his friends. Among the thirty present were J. E. Dodson, Fred Murray, Gilbert Hare, Alfred West, Archie Gunn, H. W. Ranger, Consul-General Branchi, Edwin H. Low and B. B. Vallentine.

Mr. Dodson, who acted as chairman, in toasting the guest, said that it was with a source of pride to actors that Chevalier had been an actor before he became a character singer. He remembered many years ago visiting the Court Theatre in London to see The Schoolmistress played, as he was engaged to stage manage and act a part in it on tour. After the performance he met John Clayton, who was playing the leading part, and who asked him what he thought of the performance. He said the best work was done by Mr. Chevalier in a small part. "That's a piece of d——d impudence," said Clayton, "but you're not far wrong." Mr. Dodson expressed the belief that had Chevalier remained on the dramatic stage he would have achieved as great prominence as he has reached on the vaudeville boards.

Mr. Chevalier replied gracefully. He said that since he came to New York he had been doing nothing but saying "thank you." He only hoped that when he returned next season his friends would be as glad to see him as he would be to greet them again.

After dinner the company adjourned to "the crypt" where a delightful impromptu concert followed. Chevalier sang a dozen of his best songs in his best style and told a number of good stories. Alfred West, who is a fine pianist, played a number of his own compositions. Mr. Dodson and others also contributed to the general enjoyment.

JOHN STETSON.

His word was like the core of Plymouth Rock.
He never learned to close his harvest hand.
His deeds around the gate of heaven flock,
Like stars, to guide him to the silent land.
Hypocrisy and he ne'er went abreast.
He loved his friends, and none could ever doubt it.
Plant CHARITY above his dreamless rest:
He loved it too well to ever speak about it.

JOHN ERNEST MCCANN.

April 21, 1896.

LETTERS TO THE EDITOR.

THE BOSTON PLAYGOERS' CLUB.

BOSTON, April 22, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Mr. Benton in his letter to the issue of your journal for April 25th, includes this statement:

"President Johnson of the Playgoers Club has resigned, and his place is taken by Gamaliel Bradford, Jr. Mr. Johnson originated the scheme but the organization took a different course from what was anticipated, and the elevation of the stage has taken a back seat."

Inasmuch as the inference from this must necessarily be that my resignation was due to what Mr. Benton calls a "different course" from what was anticipated, may I ask you in justice to myself and the club to print this letter in your next week's issue?

My reasons for resigning were entirely personal, as my business demanded so much of my time as to make it impossible for me to perform satisfactorily the duties incumbent upon the President of the Playgoers' Club. There were absolutely no other reasons for my resignation.

Again, I would like to object to the statement that the "elevation of the stage has taken a back seat in the club." The Boston Playgoers' Club never aimed at what is commonly known as "the elevation of the stage." Our purpose from the outset was appreciation of what was best in dramatic productions. If up to this time the social life of the club has been predominant, it has been largely due to the admirable provisions for that side of the club's activity, planned and executed by an efficient hospitality committee. The club, at a recent meeting, appointed a new special committee to take charge of its intellectual interests, and to infuse them with all the life possible.

I trust that you may find space next week for this statement, and greatly oblige,

Yours sincerely, H. GORDON JOHNSON.

THE GREAT NORTHWEST'S EFFECTS.

NEW YORK, April 24, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly permit us to state, regarding the paragraph in this week's MIRROR concerning The Great Northwest, that your New Brunswick correspondent erred—no doubt unintentionally—when he inferred that the card scene in The Masqueraders and Mrs. Leslie Carter's swing in The Heart of Maryland had been imitated in certain scenes of our play.

The Great Northwest was written and its effects introduced more than two years and-a-half ago, as can easily be proved. The game of poker played by the heroine with the villain to save the hero from being lynched is in no wise similar to the card episode in The Masqueraders; and as for our heroine's revolutions on the windmill, we do not see how any one can possibly consider it an attempt to imitate Mr. Belasco's effect.

We have written Mr. Belasco, inviting him to witness our performance to satisfy any doubt that may have been raised in his mind. The Great Northwest is an entirely original play, and its effects are all fully protected by law. MINER, WINSLOW AND WILSON.

HE PAYS ROYALTIES.

TOLEDO, O., April 23, 1896.

To the Editor of the Dramatic Mirror:

SIR.—In this week's issue I notice that you publish a paragraph emanating from M. E. Gotthold relative to the productions at my theatre, and judging from the tone of the article, he means to infer that I had no right to produce the pieces mentioned.

I will state that Fate and Golden Giant Mine were produced through arrangements with Howard and Doyle, theatrical agents, Chicago, Ill., and I hold their receipt for royalties for the same. The Country Postmaster is from the pen of Mr. Fanshawe, of the theatrical firm of Frost and Fanshawe, and was first produced some six years ago. He holds copyright for same in the States and Canada.

In conclusion I wish to state that I have played stock companies mostly, and have paid the royalties on all plays produced.

Respectfully,
FRANK BURT.

QUESTIONS ANSWERED.

"D. O. C.," Baltimore, Md.: Gladys Wallis is with John Drew, and may be addressed care of his company.

W. H. WESTERVELT, Little Rock, Ark.: Julius Witmark is a tenor.

J. H. ASHTON, Cincinnati, O.: (1) Robert Shepherd and Robert D. MacClean are two different individuals. (2) According to latest information, E. S. Willard contemplates an American tour next year.

S. G. A., Columbus, O.—Anybody has the right to dramatize the story of Carmen, but the dramatization must not be pirated from any previous dramatization that has not been published. For instance, you could adapt the text and dramatic incidents used in the libretto of Bizet's opera, but you could not utilize any new dialogue or new dramatic incidents introduced in Henry Hamilton's dramatization of Prosper Merimee's novel.

THE USHER.

All things considered, El Capitan is the greatest comic opera success De Wolf Hopper has achieved. Crowds flocked to the Broadway Theatre all last week, and the sale for the current week is very large.

On Saturday the receipts were $3,000, $1,200 coming in at the matinee and $1,800 at night. The gross for the week reached five figures.

A genuine hit such as this, coming at the fag end of a bad season, is gratifying to everybody, showing as it does that the public can still jam a metropolitan theatre upon occasion.

Hopper is naturally delighted with his ten-strike, the more so because he is enamored of his part in El Capitan, which does not call for the least suspicion of horseplay, although its comedy is of course of the broad description.

Messrs. Klein and Sousa are new yoke fellows in comic opera authorship and composition, but El Capitan places them in the front rank. Mr. Klein's libretto is clean, clever and infinitely superior in ingenuity to the majority of comic opera books, while Mr. Sousa's score is full of swing and dash.

The public has completely ignored the objection of some critics to the music of El Capitan. The public does not want its comic operas composed in the Wagnerian style, and it welcomes with joy such stirring marches as Mr. Sousa can and does write, so again we have a striking illustration of the fact that New Yorkers don't care a rap for the solemnly delivered verdicts of the newspaper critics.

✣

At the Dramatists' Club supper and "shop talk" on Saturday night, held to bid godspeed to President Bronson Howard, who sails for Europe this week, the members heard some interesting and significant facts from that gentleman concerning the progress the Club has made and the influence it already exerts.

Mr. Howard drew attention to six distinct successes that had been made in New York theatres during this particularly dull season with pieces written by members of the American Dramatists' Club. In this record he found that the purpose for which the organization was founded is already bearing good fruit.

If we are to have a school of dramatic writing in this country, said Mr. Howard, it will come from such beginnings as this Club has made, for in its social side it gives rise to discussions whose purpose and result is to furnish the inestimable benefits of exchanges of experience and to train young writers thereby for the work that lies before them.

Mr. Howard referred also to the practical achievements of the Club in the publication of its annual List of dramatic property, and in the efforts it has made for national legislation to prevent play piracy. Speaking of the Cummings bill, he said that he believed it would become a law during the present congressional session; but should it fail to pass, the Dramatists' Club will never cease to appeal to Congress until justice has been done and a suitable law enacted.

✣

Apropos of the Cummings' bill, I am glad to be able to announce that it has progressed another step in the usually halting march toward legislative action.

Senator Hill telegraphed last Friday that the bill had just been reported favorably to the Senate by the Committee on Patents, and that in his opinion the outlook is most favorable to enactment.

The bill is now on the calendar both in the Senate and the House. Unless some unforeseen cause of delay arises it will come to a vote in both branches before very long.

✣

The first newspaper announcements of the star-cast performance of The Rivals in this city named the Fifth Avenue Theatre as the place where it would occur. As a consequence, applications for seats have poured in to that playhouse.

The performance will be given at the American Theatre on Thursday of next week. Rehearsals are now going forward.

The project has already been far-reaching in its effects. It has caused the shortening of the tours of a dozen different stars. It is probably, too, the first time in many years that any theatrical venture has succeeded in converting New York into a one-night stand.

✣

Mayor Strong gave a hearing on the bill to move the Poe cottage at Fordham sixty feet from its present location (which is to be cut through in widening the Kingsbridge Road) to a small plot of ground to be set apart for its perpetuation and to be named Poe Park.

President Appleton Morgan, of the Shakespeare Society, who caused the bill in question to be introduced in the Albany legislature, succeeded in convincing the Mayor of the reasons why this measure should be got through, in spite of the opposition of several well-meaning but cranky persons.

When this plan for the preservation of the Poe cottage has been fulfilled President Morgan will set to work to carry out another worthy project to erect a statue of Poe in the park that will bear his name.

✣

Sarcey in a recent feuilleton speaks out boldly against the latest development in public amusements in Paris—the undressing pieces that have started also in New York.

"It is the public's fault," he says. "Would managers give us plays in which undressing takes the place of wit if they had not found that the public patronizes at present only shameless exhibitions of indecency? I am waiting impatiently for the time, which seems to be near at hand, when pornography (the word must be ugly when the thing is ugly) will disgust Parisians and will reign no more in our theatres. The time has come to take a broom in our hands and apply it to cleaning out our Augean stables. Everything has its day. Nudity and indecency have had theirs. Now away with them to the sewers!"

Fortunately the element here that would support such exhibitions as the *doyen* of French critics reprobates are not in the ascendant. Public sentiment and the police are quite able to regulate their tendencies within proper bounds.

✣

The *Herald* has lately been finding fault with the elaborate manner in which New York managers mount their productions.

It says that a competition has begun as to which shall make the greatest display of costumes, furniture, scenery, and bric-a-brac. It is "the foolish flinging away of money in stage furnishings that is draining the purses of some of the competing managers." This has caused managers to form alliances with "illiterate speculators," and the consequence is that "the theatrical debtor surrenders his stage to the dictates of his financial backer, and the theatre thereafter is run for nothing but the dollars and cents that may be in anything, good, bad or indifferent."

I have not observed that there has been anything startling in the direction of such extravagance as the *Herald* objects to. Plays are not mounted more lavishly to-day than they have at any time during the past dozen years. The public demands that there shall be both care and liberality in the presentation of new works. In that respect it resembles the public of every metropolitan city in the world. It is not in the completeness with which managers stage plays that extravagance consists. The *Herald* would probably be the first newspaper to slate a manager who had the hardihood, in these days, to put on a play inadequately.

As for the "illiterate speculator," I do not think he has proved such a dangerous enemy to artistic progress as the frivilous, incompetent or corrupt dramatic critic has been. On the contrary, it has been due to the backing furnished by outsiders, persons whose faith and confidence takes a substantial form, that the public owes many of the best productions with which it has been regaled during recent seasons.

While such investors have undoubtedly stood certain managers in good stead at various times, it by no means follows that our principal producing managers are either indebted for aid of that description or are in any sense under the domination of "illiterate speculators." I have no doubt, however, that some of these managers would be delighted to share their responsibilities in such quarters, if they could get the chance.

The dearth of effective, vital plays, apart from the general business depression, has had more to do with managerial losses than anything else, as the *Herald* can speedily learn if it will take the trouble to inquire regarding a subject of which it shows itself at present to be profoundly ignorant.

✣

There is one sort of extravagance, however, that has been forced upon managers which is a serious detriment to success in conducting a New York theatre. I refer to the enormous increase in the cost of advertising in the newspapers.

Formerly the advertising rates of the various metropolitan dailies were gauged according to the relative size of circulation, influence, etc. The papers that reached the greatest number of readers commanded the highest rates. In other words, the value of each medium was known and its prices were arranged accordingly.

But under the new dispensation of commission-on-ad. critics and all that that anomaly implies, the rates for theatre advertising in all the lesser papers have been advanced. To-day the dailies of limited circulation charge the same as the *Herald*, *World* and *Sun*. Of course they are not worth what they get, but managers have reason to know that if they do not "come down" they will be subjected to the annoyance, if not the direct injury, of abuse in their columns. Here is where a New York managers' association, based upon equitable business principles, would be of service in accomplishing a reform which individual managers seem to fear to undertake.

Formerly a good showing could be had in all the papers by a manager at a cost of not more than $200 a week. To-day the minimum of advertising costs $250 and an outlay of from $400 to $700 a week is necessary to secure even a comparatively prominent showing. In other words, theatre managers have become the prey of the second rate newspapers and their so-called "critics."

If the *Herald* wishes to make the path of the manager easier and if it is sincere in its desire to encourage dramatic art by showing a regard for its commercial side, why does it not lower its own advertising rates and institute a crusade to compel its more or less small contemporaries to give up their present grasping and unconscionable demands? That would be practical, at all events.

THE GIRARD AVENUE CHANGES HANDS.

At the close of the present season the Girard Avenue Theatre in Philadelphia will change hands. George Holland will be succeeded in the management by Harry Davenport and Herman L. Touony. Mr. Davenport is a great favorite in Philadelphia, where he has shown his versatility and talent as a character actor and comedian. Mr. Touony has been the Girard Avenue's treasurer for the past five years, and he is known to be a shrewd and clever business man.

Mr. Davenport informs THE MIRROR that the theatre will be conducted on the same lines of policy that have characterized it in the past under Mr. Holland's able and prosperous management. A strong stock company will be engaged and the best obtainable plays will be presented. The bill will be changed weekly.

Mr. Davenport's father was for many years prominently identified with Philadelphia theatricals, both as an actor and manager, and the playgoers of the Quaker City have always been loyal supporters of all that bear his name. Harry Davenport's venture, therefore, will be undertaken under the most promising auspices.

HARRIS CHANGES HIS MIND.

Sir Augustus Harris wished to bring the English melodrama, Cheer, Boys, Cheer, to this country next season. Some time ago he entered into negotiations with T. H. French for twelve weeks' time at the American Theatre, beginning on August 31. Negotiations were nearly completed when a few days ago Harris changed his mind. That leaves the period in question open for other attractions at the American.

OFF FOR EUROPE.

Daniel Frohman will sail for Europe to-morrow on the *St. Paul* for a long stay abroad. Emma Frohman will join him in London. Mr. and Mrs. Bronson Howard, Olga Nethersole and her company sail in the same steamer.

SHAKESPEARE DAY AT THE FORREST HOME.

Shakespeare's birthday was celebrated as usual at the Edwin Forrest Home, Holmesburg, Pa., last Thursday, fully seven hundred persons attending the exercises, which took place in a huge tent loaned by Manager J. T. McCadden, of the Wild West Show, and erected on the spacious lawn of the Home property. Trustees J. Fred Zimmerman, Adam Everly, Henry Whelen, Jr., and Edward J. Matthews received the visitors and ushered them about the place before the beginning of the programme, which had been arranged by J. Fred Zimmerman. Adam Everly opened the exercises by explaining the bequest under which the annual Shakespearean entertainment is given, and introduced Joseph Jefferson, who was warmly welcomed. Mr. Jefferson spoke at length about the Bard of Avon, whose name and Edwin Forrest's, he said, were the only ones that should be mentioned on such an occasion. He told a characteristic story of Forrest that is worthy of repetition. It was while Forrest was playing in Metamora in Washington, and Jefferson was stage manager. A prankish actor named Saulsbury delighted to teach the little child of the cast to interpolate lines of his own invention, and so it came about that one day at rehearsal when Forrest, as the Indian chief, left the stage with a poetic outburst about slaying pale faces, the little child piped up: "Well, mother, when I have seen a few more suns I will go slaying, too!" Forrest was already irritated, and this annoyance drove him to fury. It was with difficulty that Jefferson persuaded him to play that night, when things went from bad to worse. Forrest had to use a coon skin for a buffalo robe, and a spear was introduced in place of the unwieldly bow which the property man had made of a piece of hoop iron and a string. Indians came on through a woods all right, till one of them caught his spear crosswise between two trees, and the whole tribe tripped up and fell on the stage in a heap. The audience had been immensely amused at the incident, but Forrest, by a piece of masterly acting, restored the house to a normal humor.

The event of the piece was to be the sacrifice of a pale face on a burning pyre, and a tripod was brought on in which was hidden a basin containing a sponge soaked in alcohol. The sponge was already lighted, but in setting the pyre down it was clumsily upset and rolled towards the footlights, leaving a path of flame behind it. The audience were amused, seeing there was no danger, and Forrest commanded under his breath, "Put it out." Two of the braves came forward and knelt down on each side of the sponge. They blew alternately, but only succeeded in singeing each other's eyebrows, and then another tall Indian waved them aside and jumped on the sponge with both feet in the effort to stamp it out. The burning alcohol squirted all over his legs and caught fire, and he rushed shrieking from the stage as the curtain was rung down to hide the confusion. The audience was almost in tears with laughter, and the newspapers said the next day that "Forrest had never played with so much fire before."

Creston Clarke, Frederick Vroom, J. L. Carhart, William Owen, George C. Robinson, Asa Steele, Agnes Maynard and Adelaide Prince appeared in scenes from Hamlet; John Jack gave a Falstaff selection; William Gillette, Ralph Delmore, Maud Haslan, C. J. Bell and William Beach spoke or recited; and Ion A. Jackson, Mrs. M. H. Stevenson, Ben Hendricks and Cholmeley-Jones sang.

Among the others who registered at the house were Joseph B. Roberts, George Holland, Helen Gordon, Charles E. Warburton, Dr. and Mrs. H. J. Campbell, Jerry Taylor, Mrs. Henry Paul, William J. Roney and wife, Rev. S. F. Hotchkin, T. Claude Wells, Mrs. George S. Graham, Mrs. Horace Stokes, Mrs. Harmanus Neff, Mrs. Bessie E. Crippen, Tillie May Forney, Dr. Edward Ames Robinson, Walter Jefferson, Emma Madden, H. R. Garsed and Mrs. Joshua Garsed.

UP-TO-DATE RAILROAD WORK.

Cal Stone, passenger and ticket agent of the Northern Pacific Railroad, has issued a novel circular booming the "N. P. Road" for companies touring to or from the Coast, and showing conclusively that the towns on the Northern Pacific circuit are good towns. Mr. Stone says: "Broadway is a good place to see your money float away from you—but you can't be there all the time. You must be up and doing with a heart for any fate and be wary of the chances to get on a merry skate. Hence you naturally cast about for a place where you may do your doing. You want to go where the money is. Let me take you by the hand and work a few cathrode rays on you, so that you will get on the inside."

It appears by the circular that Sousa's Band, for instance, averaged $823 a performance for twenty five performances between St. Paul and Portland, and The Passing Show $778 per performance for fifteen performances, breaking the record at Butte with $4,533 in four nights and a matinee.

The N. P. Road traverses one of the finest theatrical territories in the country, and an effort is made to keep attractions a week apart so that towns are not overplayed. The arrangements are now being perfected for next season, and a new transcontinental train has been placed in service between St. Paul and Portland, thus making two through trains a day in either direction. Mr. Stone signs the ingenious circular, "Yours 'In Sight of St. Paul.'"

MR. SARGENT'S PUPILS IN PANTOMIME.

At the Carnegie Lyceum on Friday last, the students of the American Academy of the Dramatic Arts gave a most unique exhibition. First came a series of Life Studies under the direction of Eugene Wiley Presbrey. A piano solo by Beatrice Butler followed. The greater part of the entertainment was devoted to a pantomimic interlude by Edwin Star Belknap, entitled, The Enchanted Fountain. It proved to be a very well-conceived little work, simple and amusing, and was performed with genuine skill by all who took part. The honors of the performance fell to Jessie Mackaye, whose beauty and talent won unrestrained applause, and Maie Tunison, who showed instinctive gifts for pantomimic expression.

MILN'S BACKER SUED.

E. A. Platt, of Brooklyn, has brought suit against P. H. Flynn, the alleged backer of George C. Miln, to recover money due the minor members of the Julius Cæsar cast in last month's production at the Broadway. J. J. Spies is also endeavoring to secure the salaries of several supernumeraries engaged in the production. Everyone from George Whtherspoon, the manager, down to the humblest super, is said to have at least one week's salary owing him. Mr. Miln is reported to be in Europe with his daughters.

W. S. Bates, mgr. Stratton's Big Comedy Co.

GOSSIP OF THE TOWN.

From photo by Baker.

Few of our younger leading men have proved themselves so reliable or desirable as Lyon L. Adams, whose portrait appears above. He is at present filling an engagement with Mlle. Rhea, winning favor for a versatility that is remarkable in playing with equal cleverness the antithesis of character—Charles II. and Napoleon. As the easy-going, mirth-loving, careless Charles, he has earned most favorable criticism in every city played; while his Napoleon has been invariably pronounced a masterful delineation, a Montreal paper saying that it "rose above the lines of the dramatist, and afforded the audience a genuine character study. Last season Mr. Adams played the leading part in Abram's Danger Signal company.

Sir Henry Irving read his lecture on "The Character of Macbeth" before the Contemporary Club, of Philadelphia, at the Academy of Fine Arts in that city on April 17.

During the first performance of The Great Northwest at Newark, last week, Frances Drake, who plays the part of the heroine, fell from a revolving windmill, and was badly shaken up. She pluckily resumed in the next act, and finished her part.

William Courtleigh is playing the leading part in The Great Northwest, which was recently produced in Newark. His role is that of Robert Sheaf, known as Cap Sheaf, described as a product of the great Northwest, is said to be a very strong one.

A daughter was born to Mr. and Mrs. Jerry Herzell at Taylorville, Ill., on April 18. Mother and child are doing well. Mrs. Herzell will remain in Taylorville, where Mr. Herzell is also sojourning, during the Summer.

Elmer Grandin and Mrs. Grandin have gone to their country seat at Patchogue, L. I. They have named their home "Restful Nook." In July they will gather their company at this place for rehearsals of their repertoire of romantic plays, in which they will tour next season.

Harry T. Harrison has signed with Charles Frohman for the Empire Theatre stock company next season. Mr. Harrison, who has just finished a course at the Empire Theatre School of Acting, comes from an old Virginia family, and is related to ex-President Harrison.

Alexander Porges, of New York, and Veni McDonald, only daughter of Manager G. F. McDonald, of Montgomery, Ala., were married in the First Baptist church of the latter city on April 22, and are now in this city, where they will reside.

Phil Hunt has secured A Nutmeg Match by arrangement with William Haworth, and promises a scenic revival of the play next season. Mr. Hunt the past season managed the Washburn Sisters' Last Sensation company.

Flora Finlayson and Ritchie Ling have been engaged for Paul Steindorff and Thomas Ebert's English Comic Opera company, which will open at the American Theatre on May 18.

Will H. Dalrymple, late stage manager of Uncle Josh Spruceby, and Bertha L. Smith, a non-professional, of Erie, Ill., were married at that place on April 12, and are now with the Alton Stock company.

Wolbert and Russell's stars of repertoire, under the management Louis J. Russell, will begin a tour on Sept. 20 at Elizabeth, N. J.

On Saturday night The Prisoner of Zenda reached its 186th performance at the Lyceum Theatre—the last night of the season. The theatre will remain closed until Mr. Sothern's return with a new play, about Sept. 1. The stock company will begin its tenth season in November.

Cecil Spooner will close her season of ninety weeks on May 1. Her next season will begin early in August and is all booked in the East. Cecil Spooner and Edna May, with members of the family and company, will spend the Summer in New York City and the Eastern Summer resorts.

Harry Dull is located at Mt. Clemens, Mich., for the Summer.

Katherine MacNeill will be in New York early in May.

Conroy and Fox were compelled to lay off the last three days of last week on account of the result of an accident to Mr. Fox's hand. He accidently shot himself several weeks ago and he came to New York for treatment. The company resumed their tour at Wilkesbarre, Pa., last night. Hughey Dougherty has been added to the company.

A life-size crayon portrait of Manager George Hartz adorns the foyer of the Lyric Theatre, of Hoboken. It was presented to Manager Hartz by the artist, Robert C. Lehnhoff.

Hasty Brothers' A Wild Goose Chase will begin its next season early in September.

Walter Kennedy will add Macbeth and Richard III. to his repertoire next season, opening in Chicago in September.

Agnes Wallace Villa has engaged Robert Neil and A. H. Field to strengthen the cast of The World Against Her, at the New York People's Theatre, week of May 11.

Wanted Stage manager, actors and actresses for standard play, booked next season. State age, experience and price. Address with photograph, S. P., care DRAMATIC MIRROR, 1432 Broadway, New York city.

AT THE THEATRES.

Irving Place.—College Crampton.

Play in five acts by Gerhart Hauptmann. Produced April 20.

Prof. Crampton	Georg Engels
Gertrud Crampton	Franziska Huss
Agnes	Charlotte Durand
Adolf Strahler	Mathieu Pfeil
Max Strahler	Herrmann Schaelzer
Prof. Kircheison	Sammy Herzmann
Architect Milius	Max Hanseler
Janetzki	George Le Bret
Popper	Julius Strobl
Feist	Julius Ascher
Kassner	Max Fischer
Loffler	Adolf Link

As a dramatic study of a morbid type, College Crampton is a powerful and moving work; but it is too morbid to excite enduring sympathy and interest. It is the sort of play that holds the spectator from first to last and then sends him away in a horror of pessimism.

The play was produced here last week for the first time with Georg Engels in the title-role. Herr Engels is known and admired as a capital comedian; in this play he proved himsel a character actor of consummate skill.

College Crampton tells the story of a gifted and brilliant man, an art professor in a German academy, who succumbs to a fatal attachment for the bottle. When the play opens, self-indulgence has already begun to wreck his life's ambition. He has lost his love of work and his dignity and pride are fast disappearing under the awful influence of the sin that besets him.

The crisis comes quickly. He loses his position of honor and seeks to hide his shame in a low drinking den. There he is finally discovered by some of his old friends and by his loving daughter, who has showered her affection upon him through all the stages of his degradation. The play ends with a possibility of future happiness for the ruined old man.

Of all Hauptmann's plays this is the most sinister and monotonous. The whole picture is absorbed by the figure of the liquor-sodked genius. He is not attractive. Like many of Zola's morbid studies, he interests and repels at the same time; but never does he excite pity or commiseration. Herr Engels depicted the character with the finest and most sympathetic art. Every phase of the man's morbid nature was indicated by innumerable significant little personal details. But the actor was worthy of a better theme. Drunkeness—even the drunkenness of genius—has never been recognized as an apt theme for art.

The stock company of the theatre gave, as usual, a most careful and painstaking performance. The Loffler of Herr Link was a bit of character acting worthy of the very highest praise. On Thursday L'Anouge's lively comedy Des Compaynon was revived for the benefit of Her Engels, and on Friday he made his farewell appearance in Die Kinder der Excellency.

Abbey's.—A Pair of Spectacles.

Not until Saturday night was John Hare able to appear at Abbey's. On leaving Chicago he suffered a relapse, and his doctor forbade his appearance on the stage till he had fully recovered. There was a rousing big audience to welcome him on Saturday when he appeared in Sydney Grundy's familiar play, A Pair of Spectacles. Mr. Hare gave no evidence of having passed through a sick spell; he acted with zest and finish, and the many fine points in his impersonation of Benjamin Goldfinch were as carefully and effectively elaborated as when he first played the part here last Fall.

A Pair of Spectacles was preceded by Old Grimes, the charming little comedietta by S. Theyre Smith, in which Mr. Hare's talented son Gilbert shares honors with the old Wallack favorite, Charles Groves.

A Pair of Spectacles will be continued throughout the remainder of Mr. Hare's engagement. A production had been planned of Sydney Grundy's adaptation of Bisson's Surprises de Divorce. There have been, however, so many requests to see the actor as Benjamin Goldfinch that he will postpone the other play till his return here next season.

Palmer's.—Herrmann.

Herrmann opened a four weeks' engagement at Palmer's Theatre last evening before an enthusiastic audience. His sleight-of-hand tricks were executed with artistic neatness and almost uncanny despatch. There are necromancers and wizards galore, but there is only one Herrmann the Great.

Among the special features of the entertainment were his Asiatic Trunk Mystery and the Columbian Transformation. He also gave an exhibition of his hypnotic powers in a Trilby act that surpassed anything of the kind that Svengali accomplishes in the play.

Adelaide Herrmann was seen to great advantage in her spectacular dances, La Nuit and Les Raynos de Soleil, which have proved such an attraction during the tour that Mr. and Mrs. Herrmann have just completed.

Star.—The Law of the Land.

The vociferous melodrama, The Law of the Land, which was recently produced on the stage of the American Theatre, resumed its sway at the Star Theatre last night before an appreciative audience. The cast was materially different from that which presented the play at the American, the principal substitution being Ethel Barrington for Amy Busby in the role of Blossom. The piece has plenty of the boisterous element that delights the regulation lover of melodramatic performances, and every tumultuous climax was greeted with equally noisy approval.

Sanford's.—The Land of the Living.

Frank Harvey's melodrama, The Land of the Living, is the attraction at Sanford's Theatre this week.

The play is on the order of the well-known English melodrama type, and tells the usual story of love, foiled villiany, and the ultimate triumph of right. The thrilling complications of its five acts were closely followed last evening by a good sized audience.

The scenery is adequate, and the company entirely acceptable.

People's.—The White Slave.

Bartley Campbell's perennial success, The White Slave, came to town, for the second time this season, last night, attracting a house full of lovers of Southern melodrama. A capable company did ample justice to the good old story, and appropriate scenery lent effectiveness to the several picturesque episodes.

Grand Opera House.—Rob Roy.

At the Grand Opera House this week the Whitney Opera company gives New Yorkers another opportunity to enjoy Rob Roy. Its previous appearances in the metropolis has made its tuneful airs and picturesque scenery fairly familiar to local theatregoers, but if it had been a first production, yesterday evening's audience could not have manifested a greater degree of appreciation and interest. The membership of the company remains unchanged. William Pruette, Juliette Cordon, Joseph Sheehan John Bell, Anna O'Keefe, Richard F. Carrol, William McLaughlin and Harry Parker were all warmly welcomed and applauded.

At Other Houses.

EMPIRE.—This is the last week of Bohemia. Next Monday William Gillette will open a two weeks' engagement at the Empire in Too Much Johnson.

HERALD SQUARE.—It is announced that the long run of The Heart of Maryland will close in May.

BROADWAY.—De Wolf Hopper has a potent attraction in Klein and Sousa's comic opera El Capitan, which appears to have hit the bull's eye of popular favor.

HOYT'S.—A Black Sheep gambols merrily along at Hoyt's, where it is likely to gambol all Summer.

BIJOU.—The last weeks of May Irwin in The Widow Jones at the Bijou are announced.

GARDEN.—His Absent Boy is a laughing success of large box-office proportions.

FOURTEENTH STREET.—The Village Schoolmaster appears to be in for a run at this house.

CASINO.—The one hundredth performance of The Lady Slavey was celebrated last evening.

STANDARD.—Chimmie Fadden, despite its long metropolitan run, is still drawing full houses at the Standard.

FIFTH AVENUE.—Thomas Q. Seabrooke may be seen nightly in The Speculator. Eleonora Duse will give three farewell matinee performances, appearing on Wednesday in Cavalleria Rusticana and La Locandiera, on Thursday in Magda, and on Friday in Camille.

GARRICK.—Thoroughbred is in its second week at the Garrick.

AMERICAN.—Andrew Mack scored a hit at the American Theatre on April 20, when he was seen in the title role of Myles Aroon, that really good Irish comedy-drama, which George H. Jessop and Horace W. Townsend wrote for poor Billy Scanlon. Mack has impressed everybody by the excellence of his work. He is a handsome young man, with a fine physique, graceful presence, pleasing personality, and a full share of the magnetism, so necessary to all interpreters of the drama. His own songs, "Maggie, My Own," "The Art of Making Love," "An Irish Lad's Wooing," and "Swing Song" are becoming popular. His voice is a tenor of wide range and sympathetic quality, and in the upper register it is especially sweet. There is an excellent supporting company, and the play, which is handsomely mounted, will remain two weeks longer at the American.

HARLEM OPERA HOUSE.—Francis Wilson and his clever associates in The Chieftain were given a hearty welcome at the Harlem Opera House last night. Next week, Robert Hilliard.

COLUMBUS.—The War of Wealth, with a strong and efficient cast, is the attraction at the Columbus Theatre this week. Next week, Lewis Morrison.

BROOKLYN THEATRES.

Park.—Fleur-de-Lis.

Della Fox was greeted by a big audience on Monday night when she appeared in her successful production of Fleur-de-Lis. As the merry little maiden with a will of her own, Miss Fox was seen at her best. Her songs were repeatedly encored. Jefferson De Angelis made his usual hit with his hat, and Charles J. Campbell, Alf C. Whelan, Edward Knight, Charles Dugan, Villa Knox, Kate Uart and May Cuthbert helped along the action of the opera.

Columbia.—The Little Duke.

Lillian Russell and her company bagan a week's engagement here on Monday evening. The opera was The Little Duke. It was perfectly produced and Miss Russell never looked more charming than she did when she appeared in her becoming male costume. La Perichole and The Goddess of Truth will be presented later in the week. Next week—The Empire Theatre company in Bohemia.

Montauk.—The Gay Parisians.

When The Gay Parisians visited Brooklyn earlier in the season, it made such a hit that Colonel Sinn immediately booked it for a return engagement. A big house greeted the players as the curtain rose, and continuous laughter was the rule throughout the evening. W. J. Ferguson who is now featured on the bills played his part of the would be sport delightfully, and the other members of the cast acquitted themselves creditably.

Amphion.—Kellar.

Kellar and his wonderful series of illusions drew a large audience to the Amphion on Monday night. His cleverest feat is "the mystery of the blue room" in which rapid appearances and disappearances follow. He has other interesting illusions and tricks, which gained the applause of his auditors. He is ably assisted in his entertainment by Miss Kellar.

Notes.

On Erin's Shores, with James W. Reagan, is at the Bijou.

The Grand Opera House closed a very successful season on Saturday night.

Duse played Camille at the Academy of Music on Saturday evening.

Hoboken.—Lyric.

For Fair Virginia was the attraction at the Lyric Theatre during the first part of last week. Business was good. Morrison's Faust was presented to large and well pleased audiences during the rest of the week.

Yesterday Hoboken Lodge No. 74, B. P. O. E., had their annual benefit to a crowded house. To-day and to-morrow the house will be dark for the first time during the season. Isham's Octoroons will occupy the stage during the rest of the week.

A NEW THEATRICAL EXCHANGE.

Marks and Norman, musical agents, have removed to the handsome new rooms of the New York Theatrical Exchange, Broadway and Thirty-eighth Street. The new exchange is the most spacious now in the city, all the offices being open into one large room, but separated by brass railings. Desks will be rented to agents or out-of-town houses or companies, and many of the places have already been secured for this purpose. A. D. Scammon is manager of the Exchange.

DRAMATIC STUDENTS GRADUATE.

The graduation exercises of the twelth year of the American Academy of the Dramatic Arts were held at Carnegie Lyceum Monday afternoon. Six dramatic pieces were produced by the students before 4 o'clock, at which hour the faculty and alumni were seated upon the stage, and the diplomas presented by Daniel Frohman with a brief address. Addresses were also made by President Franklin S. Sargent, E. W. Presbrey, and Fred Williams. The honorary guests included many distinguished people—actors, managers, playwrights, journalists, etc. The graduates comprised Mary Emerson, Lee Bernheim, L. J. Fuller, Maie Tunison, Helen Keating, Darwin Rudd, Albert Brown, and Jessie Mackaye.

The six scenes played were given in quick succession and abbreviated form without change of scenery. The first was a one-act war drama by Lottie Blair Parker, The Broken Sword, in which Mary Emerson, Lee Bernheim and L. J. Fuller successfully appeared. Then came bits of Squire Kate and The Profligate, cleverly played by Maie Tunison, Helen Keating, Marv Emerson, Darwin Rudd, L. J. Fuller, Lee Bernheim, Albert Brown and a quartette of junior students. Perhaps the severest test for the new players was a pantomime in one scene, Put to the Test, by Edwin Star Pelknap, with appropriate music by Harvey Worthington Loomis, who presided at the piano. The dumb play was in modern costume, and its simple love story was thoroughly acted by Jessie Mackaye, Maie Tunison and Albert Brown. Double or Quits, a farce by R. A. Farrelly, and the familiar Rough Diamond finished out the bill, both presented by players already named.

WILLIAM CALDER'S VIEWS.

William Calder will sail this week for London to direct the Whitsuntide production of The Span of Life at the Princess Theatre. He will then cross to the continent to stage the play for a run in Vienna.

"Next season," said Mr. Calder yesterday, "I shall have on the road Saved From the Sea, The Span of Life and In Sight of St. Paul's. If the season promises to yield fair pecuniary returns I may produce other new melodramas. But as things theatrical go at present, I don't see any reason to look with confidence into the future. What's the use, I should like to know, of sending out a big, heavy show and letting the railroad companies gobble all the profits? It's perfectly outrageous that theatrical managers can't get better railroad rates.

"If a combine were formed against the railroad corporations I think they would be brought to their senses very quickly. But now, as I say, every little golden shower that falls into the box office falls out again into the pockets of the railroad people. There's no use making a big road production nowadays. Better stop at home and wait for a turn of the tide.

"Another bad sign of the times is the cycling craze. Of course it don't interfere with the Winter season, but its tendency is to shorten the theatrical year from forty to twenty-five weeks. The season really begins in October, and closes the middle of March. As long as the weather is fine people will fly off on their wheels and shun the theatres like pest-houses. This whole country is in a perpetual state of evolution, and the theatrical business is growing more and more precarious."

A BILL TO PROTECT ACTORS.

Lawyer C. E. Poucher of this city has gone to Albany to submit to a legislative committee a bill to protect players against irresponsible managers.

The new bill, Lawyer Poucher says, has the approval of A. M. Palmer and Louis Aldrich for the Actors' Fund and F. F. Mackay for the Actors' Association.

It provides that a manager shall be obliged to deposit with some responsible third party, before engaging a performer, a sum sufficient to guarantee two weeks' salary, and that, if the performer continue in service more than two weeks, a return ticket to the place where engaged shall be provided.

It further provides that a performer's claim shall constitute a prior lein on receipts, and that, if receipts be not sufficient to cover all such claims, a pro rata division shall be made. For non-compliance with the letter of the bill, a manager may be taken in custody until claims have been satisfied.

Lawyer Poucher, whose office is in the Standard Theatre building, will welcome any suggestions on this matter from the profession.

WARD-DALY.

John Ward, bettor known as "Happy" Ward, of Ward and Vokes, was married last Wednesday to Lucy Daly at St. Vincent's Catholic Church in Baltimore by the Rev. Father J. S. Boland. Lucy Daly was until recently the leader of the pickaninnies of the Passing Show company.

Last Tuesday, while the Ward and Vokes company were filling an engagement at the Academy of Music in Baltimore, Mr. Ward telegraphed Miss Daly to meet him in Baltimore the day following. She arrived Wednesday at noon, and the couple went at once to the vestry of St. Vincent's, where they were married.

After enjoying a dinner at the Eutaw House they went to Union Park to attend a baseball game between the Baltimores and Bostons. Only two friends of Mr. Ward knew of the marriage, and it was kept so secret that it only became known at the close of the company's engagement in Baltimore.

LOUIS JAMES' SEASON.

Percy Sage, of the management of Louis James, arrived in the city last Monday morning. He reports a season of thirty four weeks of good business. Mr. James closes in Columbus on May 2.

Messrs. Wagenhals and Kemper, Mr. James' managers, have about completed arrangements for the purchase of Spartacus, the Gladiator from the Bird estate of Philadelphia, and expect to make a production of the play with Mr. James next season.

Mr. James during the past season has confined himself to the usual Shakespearean repertoire, and has produced two new plays, one of which was Marmion, adapted from Scott's poem of that name by Percy Sage for him.

THE FIFTH AVENUE TO CLOSE THIS WEEK.

The Fifth Avenue Theatre will close its doors on Saturday night. Its next season will begin on Aug. 29 with a production of Goodwin and Morse's opera, Lost Strayed or Stolen.

A REVIVAL OF ERMINIE.

Pauline Hall will, it is said, return next Fall to the stage where her earliest and greatest triumphs were won. She will appear at the Casino in a big revival of the evergreen Erminie.

SAID TO THE MIRROR.

MAX BLIEMAN: "I was more than satisfied with the verdict of the New York critics on the merits of My New York. Mr. Phillipps, the author, is now busy putting the play into English, and what I have read of the adaptation, he is doing his work well. Excepting Bill Hoey, I have engaged no one as yet for the production. I tried to secure the Russell Brothers to play the two comic servants, but they are under contract to Weber and Fields, who would not release them without a large bonus. I decided that that would be too costly a contract for me, so I shall have to get some one else for the parts."

BEATRICE GOLDIE: "I wish to express my appreciation of THE MIRROR as an advertising medium. After placing my card in your paper I received a number of very good offers for the Summer. I have accepted a special engagement to originate the part of John in the new opera, John and Priscilla, to be produced at McVicker's Theatre, Chicago, on May 11."

FRANK L. PERLEY: "I leave to-day for Boston to arrange for a mammoth production at the Boston Theatre on June 1 of a new spectacular comic opera, The Liberty Bell. The music is by Julius Adler. I have engaged people of the calibre of Jerome Sykes and Kate Davis. A German dialect part will be originated by Al Wilson. The piece will be given a very elaborate trial production and if it proves a go I will send it on tour next season."

A. L. FANSHAWE: "THE MIRROR has exposed all kinds of pirates, but I am (at least according to E. M. Gotthold's statement in THE MIRROR) the most novel of them all, viz.: I pirate my own title and play. My play, The Country Postmaster, was produced Oct. 11, 1886, at Bennington, Vt. As I had a prior claim to the title, Jerome Eddy and Alice E. Ives consented to change the name of their play from The Country Postmaster to The Village Postmaster. I am surprised that a man of E. M. Gotthold's experience should be so hasty to make such an accusation when he in the past must have read of my title. I defy him to prove that the 'Village Postmaster was mentioned in any act, or in any sheet of paper in the city of Toledo. The play is always billed as The Country Postmaster."

J. A. REED: "I wish to correct the statement that I skipped out and left the members of One of the Bravest company at Haverhill. I played the leading part that night, and, together with the entire company, left Haverhill Sunday morning for Boston. Our season was most disastrous through Maine, and as the Forbes Litho Company had notified me that the entire stock of printing was exhausted, I was compelled to close. Therefore Haverhill was the last city we had billed, and subsequently our closing point, we having filled every date where we were advertised to appear."

☞ Very important. See adv. "A Musical Comedy," page 17.

THEATRICAL MECHANICS' ASSOCIATION.

Grand Secretary Reed has been officially notified of the disbandment of the following: Lodge 15, Buffalo, N. Y., on Sept. 8, 1895, and Lodge 18, Toledo, O., on March 3, 1896.

At the regular meeting of Lodge 28, of Newark, N. J., held April 19 one new member was initiated.

Grand Secretary Reed is anxious to hear from some of the officers of Topeka, Kans., Lodge 40.

COMPANIES CLOSING.

The John Dillon company, on May 9.

The Land of the Midnight Sun, at the People's Theatre, New York, on May 4.

Olga Nethersole, at Pittsburg, Pa., on April 25.

Margaret Mather, at Cleveland, O., on May 9.

Conroy and Fox, at Boston, on May 30.

The Girl I Left Behind Me, at Bennington, Vt., on May 16.

The Fast Mail (Northern) at Waukegan, Ill., on May 16.

Stuart Robson, at Toronto, on May 23.

Thomas Keene, at Syracuse, N. Y., on May 16.

London Gaiety Girls, at Baltimore, Md., on May 16.

Weber's Olympia Burlesque company, at Newark, N. J., on May 2.

A Baggage Check, at Detroit, Mich., on May 16.

A Yenuine Yentleman, at Buffalo, on April 25.

George W. Monroe, at Providence, R. I., on May 2.

A Bowery Girl, at Pittsburg, Pa., on April 25.

Fanny Davenport, at Boston, Mass., on April 18.

Katie Putnam, at Kansas City, on May 2.

James Reilly, at Dayton, O., on May 9.

John J. Burke, in The Doctor, at Chicago, on May 23.

Human Hearts, at Rochester, N. Y., on May 9.

Joseph Jefferson, at Philadelphia, on April 25.

Julia Marlowe-Taber, at Philadelphia, on April 25.

Walter Kennedy closed his Spring season of six weeks at Norristown, April 25.

Hasty Brothers' A Wild Goose Chase closed a season of thirty-two weeks at Lebanon, Ind., last week.

The Bubb Comedy company finished its tour at Fishkill on April 25. The Bubb band and orchestra will join True and McVeigh's Circus.

The Lost Paradise has closed, and the company is in town.

The Last Stroke, at the Star Theatre on Saturday night.

The War of Wealth, in Harlem, on May 2.

Sowing the Wind, at Terre Haute, Ind., on April 25.

A Trip to Chinatown (No. 2), at Flint, Mich., on April 25.

A Gay Old Boy, on April 29.

Side Tracked (Eastern), at Norfolk, on April 18.

Reilly and Wood's Big Show, at St. Louis, on April 25.

Marie Wainwright, at St. Louis, on April 25.

The Outcasts of a Great City, at St. Louis, on April 25.

The Derby Winner, on May 9, at Kansas City.

The Lewis Comedy company, at Columbia Pa., on April 18.

The Nickerson Comedy company, at Nashua N. H., on April 20.

One of the Bravest, at Haverhill, Mass.

Hanlon Brothers' Fantasma, at Stamford Conn., on April 25.

Waite Comedy company (Northern), in Paterson, N. J., on May 16.

Two Old Cronies, at Dayton, O., on April 21.

The members of the Rhea company have been notified that the regular season will close at Burlington, Ia., on May 9, and that a short Summer season will follow.

SEASON 1896-'97 NOW BOOKING SEASON 1896-'97

BERT COOTE

(LATE THE NEW BOY)

AND

NICK LONG

Announce their intention of touring the United States and Canada in the Screaming Comedy adapted from the French, entitled

THE OTHER MAN'S WIFE

A Careful Production in Every Respect.

MANAGEMENT EDW. C WHITE.
Address 1144 BROADWAY, NEW YORK.

COOTE AND LONG, PROPRIETORS.

MATTERS OF FACT.

Albert Hart, who will sail for Europe in June, has two offers for next season, one to go abroad, but has not yet settled as to what he will do.

Maurice Levi, who for the past two seasons has been musical director with Ward and Vokes, has not yet signed for next season. He can be reached care of Witmark and Sons.

H. G. Carleton has been playing Svengali in the Western Trilby company. He has not settled for next season, and invites offers in that direction.

H. W. Tre Denick, comedian, with a repertoire of thirty-one operas, is disengaged for the Summer and next season. He may be addressed care Roberts and Ebert.

William P. Phillips, care this office, has money which he wishes to invest in a novelty or something new which will prove a money winner.

Montague and West, the well-known musical stars, invite offers for next season with farce-comedy or in vaudeville.

L. Goldsmith, Jr., has provided among others, the following professionals with trunks for European travel: Daniel Frohman, Palmer Cox, Abbott Sisters, and Elsie Adair. For the latter Mr. Goldsmith has made eight for her tour of the East, one of which is built to contain the glass flooring used in her fire dance.

Jennie Calef will be seen next season in An American Princess. The Banshee, Little Muffets, and other plays with strong soubrette roles. She will play mostly week stands, and will carry her own scenery and mechanical effects. Manager William F. Breen, 291 E. Street, Boston, is now engaging her company and booking the tour.

The Summer term of the School of Expression of of Boston will commence July 8. S. S. Curry is the director of the scoool.

Charles Fletcher, scenic artist, with letters of recommendation from local managers, is prepared to accept orders for scenery at moderate terms.

Alice Hosmer has added another hit to her long line of original characters. Her Princess Marghanza in De Wolf Hopper's El Capitan has been unanimously praised by the New York press.

Through a typographical error, the Simpson Booking Exchange's advertisement announced their having but six fair dates open in the Central States. It should have read six hundred. The Exchange, which is located in St. Louis, has met with remarkable success and they have now many professionals on their books.

The Rhode Opera House at Kenosha, Wis., is managed by Joseph G. Rhode, who wants an opening attraction May 20. The house was but recently built and is the only theatre in a town of 9,000 inhabitants.

The Grand Opera House at Port Jervis, N. Y., is being remodeled, redecorated and the stage is being supplied with new scenery. It will be re-opened under the new management that has secured it from June 1 until early in September.

The well known actor, J. W. Shannon, announces for sale an up-to-date romantic comedy-drama. Mr. Shannon is the author of several very successful plays, viz: Champagne and Oysters, Money Boys, Banquets and Bombshells, etc. He may be addressed at 12 West Twenty-Eighth Street.

Charles E. Blaney's two farce comedy companies, A Baggage Check and A Boy Wanted are being booked for next season by W. S. Butterfield with offices at 1368 Broadway.

Frederic Conger having closed his engagement with the Western Trilby company invites offers for next season.

The Private Secretary having closed its season, Dean Raymond, whose work received much praise is open to offers.

Henry J. Bagge is engaged writing a melodrama, which he hopes to have ready for production next season. He will go to Lake George for a Summer engagement, but has not yet settled for next season.

May Pringle will star next season at the head of a repertoire company under the management of W. C. Richardson. Her repertoire will include two new plays, two old plays, and three plays to which they have secured the rights by paying royalty. These plays are also provided with special printing. The tour will comprise week stands only.

The Special Delivery, which was successfully produced last season, is offered on royalty by the author, David H. Scully, 121st Street and Lexington Avenue. The play is furnished with special printing.

The Auditorium, Peoria's Ill., new theatre is for sale or rent. The house is located in the business district, is thoroughly modern in appointments and seats 1,500. Communications should be addressed to W. A. Gray, 325 South Adams Street, Peoria, Ill.

Harry Davies, leading tenor in comic opera, is disengaged and invites offers for next season. He may be addressed care Howard and Doyle, 78 Dearborn Street, Chicago, Ill.

James McNelis is now booking the Hastings (Pa.) Opera House for next season. The house seats 1,000 and draws from 25,000 people for its patronage.

Perkins D. Fisher invites offers for next season. He may be addressed care this office.

Lampasas, Tex., is a great Summer and Winter resort, and the possessor of excellent sulphur springs and a neat little theatre in the Banna Spring Opera House managed by W. T. Campbell. Mr. Campbell wants an attraction for three months from May 15.

Charles D. Herman will be open to accept engagements after June 1.

David Torrence, who did some clever work with The Fencing Master company, is disengaged and invites offers for next season.

The Foundling and The Man Upstairs having closed, Maggie Fielding, whose performance was one of the hits of the attraction, is open for engagement.

Minerva and Melytha Adams are open for Summer opera engagements. They should be addressed care this office.

William Busch, 3821 Florissant Avenue, St. Louis, Mo., has a number of new and original plays which he will sell cheap.

Nettie Black is disengaged and invites offers for next season. Miss Black played the title role in Fantasma last season and gained much praise for her artistic rendering of the part. She has a fine soprano voice.

OBITUARY.

News reached here recently of the death in England of Thomas S. Hamblin, son of the late Thomas Hamblin, the old New York manager, and brother of Constance Hamblin, an actress of standing in this country. As a very young man Hamblin tried his fortunes as an actor for one year's brief experience. In the Civil War he was a prisoner at Libbey and afterward a newspaper correspondent in the Franco-Prussian war. He died at the age of fifty years.

Axel F. Herrmann, a Western stock actor and brother of Virginia Herrmann, died at Phoenix, Ariz., on March 12, of consumption. He has been connected with the stage for fifteen years, first appearing in the old Halstead Street stock company in Chicago. Lately he had been a member of Hopkins' stock companies. A widow and child survive him at Oak Park, Ill.

J. V. Gilbert, a theatrical manager widely known in the days before the war, died at his home in East Jacksonville, Fla., April 1, at the age of seventy-five. He was a bosom friend of old John Thompson.

Mark Kenyon, well known among the Western traveling companies as a leading man, died at his home in Scotland, on March 19, of consumption. Mr. Kenyon had many friends and acquaintances in the West and South who will mourn his loss.

Jane M. Williams, sister of Hadine Winstan, Maurice Freeman's leading lady, died in Louisville, Ky., on April 7, of typhoid fever.

Harry Ricketts, an English grotesque actor, who came to America in 1880 with George Conquest, and has remained here ever since, died yesterday in this city of pneumonia. He had been mentally unbalanced for some time. The body will be buried by the Actors' Fund.

William H. Carey, a well-known minstrel performer, died at Newport, R. I., on April 10, aged 42. He had traveled with Washburn's Last Sensation, Baird's, Leavitt's and Haverly's Minstrels.

Charlotte Ludovici, of the 8 Bells company, who was taken ill while the company was playing in Elkhart, Ind., died on April 13. The deceased was but 17 years of age and bore an excellent reputation.

Paul Beach Lamartine, gymnast and acrobat, died in Philadelphia on Saturday last. The remains were cared for by Corresponding Secretary Gilmore, of the Actors' Fund.

Charles T. Adams, a variety performer, died suddenly on Wednesday last in Portland, Me.

Fred Sydney, whose real name was Daniel Sheehan, died in Scranton recently. He was buried by the Actors Fund.

Lulu M. Adams, the daughter of Freddie Adams and Harry F. Adams, of the Coon Hollow company, died in Chicago, Ill., on Tuesday, April 21, aged seventeen years and two months.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Akerstrom, Ullie
Adams, Mrs. J. K.
Alberta, Laura
Atwell, Grace P.
Backus, Mrs. E. V.
Bert, Mabel
Butler, Miss G.
Balch, Ethel
Barrington, Rose
Beaudet, Rose
Buchanan, M.
Berry, Mrs. W. S.
Baker, May
Browne, Willa M.
Barr, Emyline
Bacey, Mrs Maud
Burroughs, Marie
Barry, Eleanor
Collis, Florence
Chester, Adelaide
Carle, Alice
Coleman, Genevieve
Colton, Mrs Jas P.
Chase, Florence
Carrington, Mona
Cashell, Lita
Davis Kate
Davidson, Pauline
Ditt, Josie
Donaldson, Miss Drew
Dickerson, Anna L.
Dyer, Miss Bertie
Dean, Sophy
Earle, Edna
Edwardy, Gerome
Earle, Mattie
Elliott, Maxine
Ellis, Eva
Ellerson, Dell
Enright, Agnes
Forrister, Emma
Goldthwaite, Jennie
Green, Lillian
Golden, Grace
Gibbs, Mrs.
Germaine, Katherine
Harcourt, Maude
Hart, Lillian
Hawley, Mrs. M. R.
Harson, Annie C.
Hathaway, Mabel
Hoffman, Sophia
Harned, Virginia
Hills, Janet
Hill, N. C.
Howell, Marie
Henley, Mrs. H. B.
Hall, Edith
Hoffman, Maud,
Jarbeau, Vernona
Johnstone, Mrs. Estella J.
Knowlton, Inez
Luse, Alethea
Lockhart, Annie
Littel, Minna
Loring, Lucille
Lodge, Gertie
Loughlin, Anna
Lynton, Ethel
Lamken, Grace M.
Lester, Georgie
Larkin, Leiter
Merrilees, Carrie
Maynard, Tsis
Mora, Mona
May, Annie
Madison, Marie
Moore, Louise
Norwood, Louise R.
Neilson, Anna May
Nolt, Ruth B.
Nichols, Mrs Guy
Neilson, Miss
Newton, Edith
Ogden, Grace
Otis, Jennie
Prince, Lottie
Pomeroy, Viola
Perry, Elsie
Partington, Kate
Patee, Vereen
Rice, Marie Edith
Rudesill, Martha
Ritchie, Adele
Russell, Isabella
Rowan, Lansing
Rowan, Linda
Rechelle, Lizzie
Stoddard, Virginia
Sheffler, Miss G. H.
Staly, Helena
Starr, Ada
Story, Anna W.
Shearer, Mae
Segelim, Angela
Shermore, May
Sennett, Mrs Edwin
Selbie, Eva
Stone, Florence
Sinclair, Edith
Shultz, Lena
Stewart, Amy
Sinnott, Lillie
Stover, Maud R.
Thomas, May
Trayer, Marion P.
Taylor, May
Thornton, Dorothy
Ushner, Dora
Verno, Anita
Von Linden, Louise
Victorson, Minnie
Wood, Annie L.
Ward, Carrie
Wyble, Laura
Williams, Mrs. Barney
Walker, Miss A. E.
Winston, Nadine
Walsh, Mrs Alice
Yberri, Lola
Zalin, Marie

MEN.

Aborn, Sargent
Anderson, Pop
Aborn, Milton
Allen, W. L.
Andreas, Wm. D.
Babcock, Theo
Blake, Winfield
Bronn, Harry
Bowser, Chas.
Benedict, W. J.
Burbridge, C. J.
Prinsley, H.
Baty, Chas
Bankson, Jas. W.
Bliss, J. A.
Burnham, Chas.
Bassett, C. H.
Benedict, Aiden
Brennan, John E.
Burton, W. W.
Bickwell, Ralph
Bartell, Wm.
Barker, Prof. H. S.
Boyer, Willis E.
Callahan, Ed
Collins, Philip E.
Coulter, Frazer
Coltex, Frank
Canfield, W. H.
Cody, Ed C.
Chechess, J.
Capp, K.
Carter, Herbert J.
Carl, Leslie W.
Caicedo, J. A.
Cameron, Alex.
Criston, Francis
Cotton, Ben
Craven, Sidney
Craig, C. G.
Cody, Mart
Coppinger, P. F.
Cone, S. H.
Craven, Walter F.
Cluzette, Jules
Cooper, Scott
Dailey, Joe
David, Thomas
Dulim, Chas
Duane, E. L.
Ditmar Bros.
De Leon, Frank
Drew, Sidney
Davis, Leslie
Drury, Edmund
Davis, Frank A.
Dunne, John W.
Davis, Merrith
Davis, James
Dazey, C. T.
De Vonde, Chester
De Armond, Robt.
Eisenhm, Chas.
Engelhardt, F. J.
Ellis, Arthie
Earl, Edwin
Ernest, A
Eckert, T. W.
Ferguson, Barney
French, Irving
Forbes, James
Farrell, Charles L.
Flint, Geo. H.
Fenton, John
Ferry, Edwin
Fitzgerald, W. H.
Fox, Franklin W.
Fenwick, Harry W
Fitch, James
Flynn, P. H.
Gibney, Gordon L.
Glassford, Walter
Gilfillian, Ross
Gould, Raymond
Grattar, Mr.
Groeskwith, A.
Giroux, E. V.
Grapewin, Chas.
Garden, Garland
Gaites, Joe M.
Gran, Albert
Garner, Geo.
Holt, Clarence E.
Haworth, Wm
Holmes, Chas. N.
Henry, Wesley
Hulmes, Ed
Harkins, J. W.
Hallock, Chas.
Hardy, Harry
Haworth, Joseph
Hang, Martin
Hampton, Allen A.
Harkins, W. H.
Johnson School of Acting
Jerome, Edwin
Kling, L. N.
Kennedy, J. W.
Kirsch, Wm.
Keefer, Harry
Knoblauch, Lea
Kerkhoff, Ivan
Karl, Richard
Kenney, J. M.
King, Emmett
Kane, Robert
Kensil, F. W.
Keims, Thos.
Kelly, Jas A.
Leslie, Thos.
Lennox, Fred
Lee, Harry
Leiran, Harry R.
Learock, Henri
Layborn, Algernon
Lacy, Harry
Leroyle, H.
Lane, Jos.
Loftus, Walter
Leopoldt, F. A.
Losee, F. E.
Leslie, Alfred
Landers Frank
Lykens, Wm. L.
Lyster, Fred
Love, Val E.
Murphy, Tim
Moore, Frank
Marston, L.
Manning, Ambrose
Murphy, Mark
Mackay, Andy
Mills, Harry
Mgr. Andrews Opera Co.
Massy, Frank E.
McAidle, J. A.
Mahoney, J. A.
Moore, Raymond
Moore, James I.
Murray, David M.
Menitze, Paul
Matthews, Leslie
Murphy, Geo. C.
Mulholland, John
Manley, Ed.
Mury, Frank E.
Murphy, Joseph
Mattchette, W. H.
Morton, Drew, A.
McDonough, Barney
Marriott, Chas
Montgomery, W. H.
Mills, F. E.
Mgr. Charley's Aunt co.
Miller, Ashley
May, Allen
Melrose, Frank
Mosely, Fred
MacFadden, E. E.
Meyer, H. J.
Magic, John
Mackay, E. C.
Mitchell, Harry
Maurice, L.
Miln, Geo. C.
McFednes, John
Martineau, Mr.
McNish, Frank
Norton, Merle
Norris, Henry
Owen, Roy F.
Ohrenstein, A. M.
Parry, Wm
Post, Guy B.
Parsons, Geo.
Parr, W.
Phillips, Wm F.
Patterson Bros.
Peele, Fred
Peck, Leslie
Prior, John
Paul, W. M.
Poor, Chas B.
Peiper, Teddy
Patterson, Edwin
Porter, E. H.
Rochester, W. F.
Rosenthal, J. E.
Reed, Doniel
Rosenthal, J. J.
Royle, A. Milton
Reilly, Jas. A.
Rabmeen, J. L.
Ryley, Thos
Reynolds, Thos.
Ricketts, Geo.
Rivers, Lew
Reilly, Thos. A.
Reeves, W. S.
Ryan, Donald R.
Romaine, Wm J.
Roach, Jas. Connor
Steadman Marshall
Selner, Henry
Stevens, John A
Smith, Chas. K.
Sandford, Jack S.
Spencer, Willard
Secor, Geo.
Stein, Geoffrey
Shields, Wm
Shaw, F. D.
Storm, H. W.
Stg. Mgr. Leslie Opera co.
Stern Ben
Smiles, F. F.
Simonds, Jack
Slaughter, Thos.
Smith, Stafford
Salisbury, Chas. P.
Seldon, D. C.
Somers, Vernon
Stg. Mgr. Dorothy co.
Smith, Bill Brown
Stephens, E.
Silver, Mr.
Troy, T. G.
Tuthill, Ben
Thatcher, Geo.
Turner, George
Tallman, Geo. L.
Thornton, J. R.
Taylor, Jay C.
Thompson, Lester
Trout, Harry R.
Thawl, Mark
Tans, Edmund H.
Timmons, George
Vance, Elmer
White, E. C.
Wickes, Joe M.
Wesley, Louis
Wood, Fred G.
Warren, Edward
Williams, Gus
Williams, Jessie
Whitney, Emmett N.
Whyte, Tom
Willes W. D.
Weis, Phil
Witt, J.
Wood, N. S.
Warde, Frederick
Woodward, Mat
Warren, F. A.
Willey, Geo. H.
Wilbur, Mr.
Williams, Jack
Yorke, Gustave
Zazelle, Chas.
Zeplin, Thos.

Born.

HERZELL.—A daughter to Mr. and Mrs. Jerry Herzell, at Taylorville, Ill., on April 19.

Married.

BRADLEY—THORPE.—James B. Bradley and Lillian A. Thorpe, at Baltimore, Md., on April 12.

DALRYMPLE—SMITH.—Will H. Dalrymple and Bertha L. Smith, at Erie, Ill., on April 12.

PORGES—McDONALD.—Alexander Porges and Veri McDonald, in Montgomery, Ala., on April 22.

STEVENS—GILLETTE.—John Landers Stevens and Fanny Gillette, at San Francisco, Cal., on April 15.

TITUS—FETTIE.—Fred J. Titus and Edna Mae Fettie, at the Reformed Presbyterian Church, New York city, by the Rev. Dr. Madison C. Peters, on April 14.

WARD—DALY.—John Ward and Lucy Daly, at Baltimore, Md., on April 21.

Died.

ADAMS.—Lulu M. Adams, in Chicago, Ill., on April 21, aged 17 years and two months.

BIRDWIN.—Nellie Birdwin, at Spuyten Duyvil, N. Y., on April 22, of consumption.

COLEMAN.—Harry Coleman, at New York, on April 25.

CECIL.—Arthur Cecil, on April 16, at Brighton, England, of pneumonia.

EISFELD.—Eva Eisfeld, at St. Louis, on April 21, aged 39 years.

FERRELL.—Della A. Ferrell (Mrs. John Baker), in New York, on April 16, of pneumonia, aged 26.

KOHNWILER.—Isaac M. Kohnwiler, in Philadelphia, on April 27.

MACY.—James W. Macy, in New York city, April 24, aged 29 years.

TO MANAGERS OF THEATRICAL AND OPERA Companies—Don't be deceived. "Rennick's New Opera House," W. B. Cundiff, manager, is the only regular theatre and opera house in Clinton, Ill. Built in 1894, raised floor, opera chairs, parquet, parquet circle, private boxes, balcony, heated by steam, lighted by electricity, and all up-to-date improvements. Now booking for 1896-'97. All letters must be addressed W. B. CUNDIFF, Manager.

WANTED ACTORS, for two political organizations, under auspices Knights of Labor; forty weeks' Campaign also, two steamboat companies, five stocks, three one-night road companies. Opening May. SIMPSON'S BOOKING EXCHANGE, 12 South 15th St., St. Louis, Mo.

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THE ACTORS' FUND OF THE UNITED STATES OF AMERICA.

FIFTEENTH ANNUAL MEETING.

NEW YORK, April 25, 1896.

The Annual Meeting of the Actors' Fund of the United States of America Association will be held at Hoyt's Theatre on TUESDAY, June 2, 1896, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary, Treasurer, and eight Trustees will take place, and the reports of the past year's work submitted, etc.

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DANIEL FROHMAN, Secretary. A. M. PALMER, President.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The Sin of St. Hulda and Biarritz May or May not Succeed--Death of Arthur Cecil.

[*Special Correspondence of The Mirror.*]

LONDON, April 17, 1896.

In our last chapter we left our hero, the good Gawain (as Harrison Ainsworth, G. P. R. James and Co. might say) struggling to extricate the sometime sinful Saint Hulda from the vortex of a perplexing first night production. There was not time to fully set forth either her sins or saintlinesses in time for mailing together with other London first night matters. Hence our hero, defiant of all enemies but the arch enemy by name Chronos, was fain to postpone his further dissection of Stuart Ogilvie's Saint until now. And there you are, don't you know, as Homer would say, were he at all up to date.

To drop metaphor which, as irreverent punsters would say, is in this case better met—after, this play—the second our Surrey magistrate has shed upon our stage—let it be at once said that it is for the most part a credit to his poetical ear, if not always to his dramatic head. Much of its blank verse, had it been allotted by Nature to our new Laureate, A. Austin, would make that court official quite a poet instead of a stringer of rhymes and a sorter of rhythms. Perhaps one of the best of Mr. Ogilvie's examples is the following:

ST. HULDA: So peace go with you, the steadfastness
And quiet exaltation born of Faith.
Faith is Man's one necessity, all else
A compliment to that essentia grace.
For as a father to his growing son
Shall suit advice to each development,
So, it may be, God's messages are sent
To march with human apprehensiveness,
And the world sloughs its old belief to find
An ampler creed beneath. Belief
Is but the body of our thought—and mortal.
Faith is the soul, 'th immortal lambent link
Between Life's meaning and Death's mystery.
Word shall not fashion it nor works ensnre
What man can tell his passion for his maid?
What woman speak her yearnings for her babe?
These things are felt, not phrased, and so with Faith.
Faith is the Pharos of our pilgrim race,
Lost on the plains of Darkness and Dismay.
Be yours that light—a pin point in the dark,
But, steadfast as a star, it shall not set
Till o'er the beetling hill-tops, which have reared
Fixed limitations to man's finite reach,
The sluice of Dawn be lifted, and the flood
Of God's illumination palpitates
Above us, in us, of us, and we know!
Dear Lord, I pray Thee give Thy People Faith!

St. Hulda, the speaker of this, is a damsel front-named Katchen (surname not vouchsafed). In her youth, she emulated the Moor of Venice, inasmuch as she loved not wisely but too well. She repented, however, in due course, in sackcloth and ashes, and anon was befriended by Martin Luther, who not only gave her pious counsel, but even ecclesiastically named her St. Hulda, which was certainly a strange proceeding for that anti-papal saintophobe.

The converted Katchen thenceforth went about preaching the Gospel according to Luther, and at the commencement of the play she is shown to hold a great sway over certain German populations, especially that of the free city of Mindenberg. Everywhere is her faith and purity extolled and converts to the Reformed Faith are made in large numbers. Among these we find anon is one Heinrich, a hitherto gay Lothario-like local Baron. St. Hulda's fervor, coupled with what London police court reporters would call her "considerable personal attractions," have made hay with the heart of Heinrich; so much so that he sets vigorously about him to compass as much sea and land, especially such land as is conveniently situated, in order to make proselytes. But alad (or happily, according to which creed you espouse) there is already on the track of St. Hulda, a Catholic-born oppressor (or defender, also according to your theological point of view).

And here let me pause awhile in my narration to say that in the above uncertainty lies the imperilling of the success of such a play as this. If you are impelled to give the public a "religious" play (and—as the judge remarked to the prisoner who excused himself for fraud on the ground that he "must live"—I do not see the absolute necessity) then it is only a matter of the merest wisdom to see that your play is not of a controversial kind as is The Sin of St. Hulda. Better see to it that your religious play is more like unto The Sign of the Cross which, albeit cruder in some respects than the drama above mentioned—is yet cast in a period when the Christian religion was not as yet divided into sects—at least not much. Anyhow surely, so dangerous a period was seldom chosen for any play as this of the Reformation, the very mention of which even here in England will often arouse discord among the best regulated friendships.

But to resume. Prince Otho, the Catholic warrior, while tracking down the disturbing St. Hulda—whom he has heard about but not seen, happens on his former Fidus Achates, the aforesaid Heinrich, whom he still regards with a friendly feeling, and would fain advance to high honors. But he finds, as ye have already been notified, that the said fidus had become a 'vert to the reformed faith. Being a shrewd man and having some knowledge of the precious habits and customs of Heinrich, Otho not unnaturally suspects that (as your forthcoming visitor Dan Leno would say)—"a woman's at the bottom of it all." She is, of course, but not for such unworthy motives as the worldly-wise Prince supposes. He rallies Heinrich somewhat and then hey, presto! suddenly discovers, as he looks out of the window at the approaching saint that she was no other than a girl he betrayed. He, of course, anon uses this knowledge with a view to upsetting the Saint and all her works, both as regards his friend and his creed. First he procures a secret interview with the now terrified girl and eventually so works upon her feelings that she arranges, like a female Arthur Dimmesdale, to confess her sin *coram populo*. Of course, however, she fears for her lover's feelings on the matter. Here is a short extract from this scene:

ST. HULDA: He'll turn from me in loathing, but the Cause
Is safe; safer in his clean hands than mine.
I see the new life broaden down the years;
I see the new Faith soar with Freedom's wing;
I see the children of another age
Rejoice in wider circumstance of soul,
And reap, to sounds of laughter and of song,
The seed we sow in blood and tears to-day;
I see Hereafter's joy, as Moses saw
(With eyne still aching from the desert's scald),
The Good Land roll in verdure to the sea,
The land of promise barred to him by sin.
Ah, but he had his comfort, for he knew
His great Lieutenant would complete the work,
And lead his people home. Thank God, I, too,
Have my brave Joshua; steadfast and strong!

Here is the poor girl's confession:

VOICES: Saint Hulda! Sister Hulda!
ST. HULDA (Removing crown from her head):
Sister in weakness, not a Saint in strength—
God's ways are wonderful, and we who hold
Our little parts in Life's great Passion Play
Give color to this character or that
Writ down for us to act. We can but do
Our best with our particular scenes, nor hope
To understand the unity which weaves
The infinite complexity of life
Into a perfect plot. (That shall not be
Until th' immortal Author of it all
Concludes Creation and writes down "The End.")
And so perchance a sinner may be set
To speak sweet words of saintly utterance
And she may feel the beauty of those words
The more that she herself is frail—
Ay, and convey their sense with subtler touch,
Knowing both good and ill. It may be so.
Our human quilt is patchwork, black and white,
But sewn with threads of golden sympathy
Which shall outwear life's pickings and death's rents
And if it has been mine to holpen some,
If from the Devil's dunghill I have snatched
One single seed of lost humanity,
To store it with the stars in Heaven's left
Of golden granary, I am content.
Dismiss me with some kindness as my wage,
But deem me not a saint, for though my words
Come winged from God, the lips that speak them bear
The taint of our mortality, and I—
Am as my sister—fallen Magdalen.

Poor Hulda, however, on being shown by a friend that her confession will ruin the True Cause, resolves not to confess at all, and so, in a most trying scene where the fate of her cause and the freedom and lives of her adherents are trembling in the balance, she nerves herself to commit yet another sin and, thereupon, tells her persecutor that he lies! From this point the fortunes of the Reformers rise, but poor Hulda is weighed down by remorse and shame. Anon the Prince relates to Heinrich the true story of this Saint in the past, whereupon, regarding it as a slander, Heinrich promptly fights and slays him. Presently, however he learns the truth from Hulda who, seeing his revulsion, adjures him to keep his new faith, firm and dies. He, bending over her dead body and seeing a sort of apparition of her arise, vows fidelity to her ideal, and with the vision's repetition of the Faith speech given earlier, down comes the curtain on a play cleverly written but far too slow. All the polished writing and all the picturesque production in the world will not atone for lack of action. Hence, I fear me, that The Sin of St. Hulda is not destined to turn the luck at the luckless Shaftesbury. Lewis Waller, part lessee of the house, and Charles Cartwright, late part lessee of the Duke of York's, play powerfully as Heinrich and Prince respectively, and Annie Webster, a grand daughter of old Ben, who so long ruled the Adelphi, is both humorous and pathetic as Friederike, friend of St. Hulda and hostess of the Golden Goose.

Kate Rorke plays the Saint in her own sweet, charming way, and it is not her fault if her saintship has too much to say. She is amost popular actress, but by reason of illness has not played of late. Since the days when she—then quite a young girl—played low comedy slaveys and the like with Wyndham at the Criterion, she has given many a delightful performance, the principal being the young wife in A Pair of Spectacles, the ditto ditto in The Profligate and in A Fool's Paradise, and ditto ditto in Lady Bountiful. For some months the fair Kate has been engaged by Forbes Robertson and Frederick Harrison for the Lyceum, but they have never yet let her do anything but draw a big salary. They have lent her to the Shaftesbury management doubtless at what lawyers call a "profit rental."

The splendid luck which Arthur Roberts has hitherto had at the Prince of Wales' with Gentleman Joe and such things, received quite a rude shock on Saturday night when Biarritz the new musical play compounded by Jerome K. Jerome, Adrian Ross and Dr. Osmond Carr, was produced. From an early hour things seemed considerably mixed, even for a mixture of this sort. But the mixture was not less coherent or less hasty pudding-like than is the case on most first nights of these go-as-you-please pieces. Bit by bit, however, discontent arose in the breasts of hitherto kind friends in front, and anon this uneasy feeling culminated in a perfect hurricane of hisses. I do not say that Biarritz utterly deserved this outburst of spleen, nor do I say that some of it was not due to a leetle "preparation" from other quarters. Such things will happen, you know—at least they do sometimes in our theatres, whatever may be the case in yours.

Anyhow, the regrettable fact remains that, although the enormously popular Arthur did his very best as the wild and whirling amateur runner of a big Biarritz hotel, and although he was loyally supported by such smart players as Phyllis Broughton, Julia Kent, Kitty Loftus, Fred Kaye, Eric Thorne, and Millie Hylton, yet Biarritz was voted "no class," as those Cockneys who ape supposed aristocrats are wont to say. I have, however, such confidence in the rollicking resourcefulness of Roberts, that I shall be surprised if, even now, he does not reverse this adverse verdict as he so often did in his early stage life at the Avenue, the Royalty, and elsewhere. It may be said, however, that a presumably guarded, but obviously bitter letter which Jerome Klapska Jerome has sent to the papers, wherein he disclaims all responsibility for Biarritz as it appeared on the first night, is not calculated to pour too much oil on the troubled waters. I may have more to communicate next week regarding these dissensions. Meanwhile, let it suffice to say that, as I am mailing, there are reports afoot that Jerome is not so much thirsting for the gore of the eccentric and somewhat irresponsible, but very English Arthur, as for that of his (R's) German partner, Hans Lowenfeld, who, it is rumored, altered the piece according to his own sweet Continental will.

Speaking of letters to papers, William Archer, critic and Ibsenite, has addressed an epistle of some two and a quarter columns to the *Daily Chronicle*, advising Beerbohm Tree how to act Falstaff and how to generally arrange matters when producing Henry IV. at the Haymarket presently. We are all now anxiously awaiting our Tree's rejoinder, for our Tree also is not utterly averse to writing to the papers. In fact, he has this week written to many London dailies on the still vexed question of Trilby pirates. But for this he may, perhaps, be pardoned, as he and Potter have of late suffered a good deal from those fearful wildfowl.

And, speaking of Shakespeare, we are in for a dose of that promising but not too often played author. Next week T. Benson and Co. will produce a round of W. S.'s works at Stratford-on-Avon; Ben Greet and Co. will do ditto at the Camberwell Metropole, with Henry Irving, Jr., as Hamlet, Romeo and Jaques; the Irving Dramatic Club will weigh in with two performances of Cymbeline at the St. George's Hall; and Mrs. Bandmann-Palmer, the original wife of Bandmann, will again appear as Hamlet at the Elephant and Castle. All this Shakespearean business is by way of keeping up the old Bard's birthday.

A grand dress rehearsal of the new Japanese play at Daly's is now in full blast. The play is produced on April 25, so more on this head hereafter.

I am glad to state that Charles Wyndham is, according to latest advices, recovering from his late serious illness, but sorry to state that Arthur Cecil, so long associated with Hare, the Kendals, and Mrs. John Wood, died at Brighton yesterday from pneumonia. He was a pleasant, if not a great actor, and genuine regret is expressed at his untimely decease.

The next important first night is that of Henry Arthur Jones' new play, which Willard produces at the Garrick on Tuesday. It was formerly called The Soothsayer, but has now been renamed, The Rogue's Comedy. GAWAIN.

GOSSIP OF THE FRENCH CAPITAL.

PARIS, April 17.

The sensation of the week has been the production of Abel Hermant's newest play, La Meute, at the Théâtre de la Renaissance, and the bloodless duel betwixt Hermant and the sexagenarian Prince de Sagan, precipitated by the play's scantily disguised reflections upon the latter's peculiar social status, notably reference to the fact of the Prince's father not bearing the same name as himself, allusion to the Lebaudy bills, which were the subject of legal proceedings and were endorsed by the Prince's son, and allusion to the separation of the Prince and Princess de Sagan, going so far as to indicate the Princesse's domicile, rue Saint-Dominique.

According to the French code of honor the Prince, being convinced that he was personally attacked in the play, could not well have suffered the matter to pass unnoticed, and a meeting was arranged at the Saint Ouen race-course in the grey dawn of April 13. Each combatant fired twice, but none of the shots took effect, and the men drove back to the city without speaking—an indication that neither believed the quarrel settled. The affair was freely advertised beforehand, with the result that the most anxious excitement prevailed in Paris until news of the happy outcome was received, and even then the gossip occasioned was as widespread at that which followed the memorable meeting between General Boulanger and M. Floquet. Public sympathy, especially of the upper classes, as might have been expected, was entirely with the aged Prince, who has proved himself, if no more, a wretched shot, having put in the day previous to the duel in unavailing pistol practice at Puteaux.

The Prince de Sagan, sixty four years old, was born May 7, 1832. He is the son of the Duc de Talleyrand Périgord, Duc de Talleyrand and de Valençay, Prince de Sagan, and the Duchesse de Montmorency. He married Jeanne Marguerite, daughter of Antoine, Baron Seillière, and Camille Rora, *née* Seillière. He has two sons, Elie and Boson de Talleyrand Périgord.

He is one of the best known men in Paris society.

Abel Hermant is as well known to novel readers as to playgoers, and is now but thirty-four years of age. Most of Hermant's novels have been received with violent protests from the special sections of society whose weaknesses he has undertaken to describe. "Monsieur Robosson" was, for example, solemnly burnt in the grand courtyard of the Ecole Normale; "Le Cavalier Misery" was burnt by a colonel at Rouen in the presence of his regiment. Hermant, on March 2, 1887, fought a duel with swords with M. Pousset, a cavalry officer, in consequence of the publication of "Le Cavalier Misery," and both men were wounded. Several days later Hermant was challenged to fight Sous-Lieutenant Barroy, of the Dragoons, who considered that his father, Lieutenant-Colonel Barroy, of the Chasseurs, was referred to in the novel just named.

No duel was, however, fought on this occasion, Hermant's seconds contending that the affair was closed by the preceding duel.

Several extraordinarily broad allusions have already been withdrawn from the play, and this, together with the mere fact that Hermant consented to defend his writings at pistol point; is regarded as sufficient confession that de Sagan was really sketched in La Meute.

La Meute is not a pretty play, albeit a more or less truthful picture of the world it portrays. Rennequin, a millionaire with social aspirations, is in the hands of the rascally Vicomte de Lanspersade, paramour of Rennequin's sister, Catherine. These gentlemen, along with the vicomte's father, Marquis de Bonnancourt, seek to marry an American heiress, Lillian Branksmere, who has come to Europe to buy a title. The vicomte plans an elaborate lawn party at Rennequin's place in honor of the American girl, everybody and his mistress being invited. Just before the guests arrive a discharged coachman appears, slightly intoxicated, and incites the servants to open rebellion. The slaveys tear off their coats, upset tables, and announce their independence. The guests come in upon this unfortunate episode, and De Lanspessade bullies the menials into subjection, but not before the drunken coachman has loudly proclaimed the vicomte's disgraceful relations with Catherine. Rennequin, hitherto merely a guileless dupe of the wicked de Lanspessade, begins to suspect, and has an interview with the candid coachey and a terrible scene with his sister, in which she confesses all, but makes Rennequin swear to pardon her lover. The vicomte and the American girl enter, and Catherine, learning of their betrothal. "He is mine," she cries. "You must give him up to me!" But Lillian declines to comply, and Catherine withdraws her protection from de Lanspessade, who is sent to prison on Rennequin's charge of fraud. Catherine then repents, begs her brother to suspend the prosecution, and her lover is released on bail. She implores his pardon, and beseeches him to marry her, but he turns her away, declaring that his only hope is in suicide. Upon this his father, the old Marquis de Bonnancourt, appears to reproach his son for compromising the family honor, and a singular scene ensues between the two men. Of course, the vicomte shoots himself at the final scene much after the fashion of Captain Swift.

The play is wonderfully well worked out, the interest waxes unabated from end to end, and the dialogue flashes wit, sarcasm, pathos and tragedy incessantly. Guitry, Brémont, and Dieudonné carry the male parts capitally, while Mlles. Munte and Cerny, and Mme. Archainband work most successfully with the harrowing feminine characters.

At the Comédie-Française, a drama by Emile Bergerat and Camille de Sainte-Croix, entitled Manon Roland is moderately interesting. It is a love tale, not a political argument, as one might infer from the title, and there are five scenes in Lyons and elsewhere, the second showing the Rue de la Harpe on the day of the return of Voltaire's remains, with a clever crowd of supernumeraries.

Jules Lemaitre has announced that his new play, for next season at the Porte Saint Martin, is in eight scenes, similar in style to Rois, the location being a small imaginary kingdom in the Balkans. Politics will have an airing in the piece, and Coquelin will be cast for the principal role. A. M. M.

NOTES FROM ABROAD.

A benefit for Morlet has been arranged at the Paris Porte-Saint-Martin Théâtre, in which MM. Bertrand, Millanvoye, Engel, Galipaux, Mangin, Mounet-Sully, Coquelin *cadet*, Paul Mounet, Coquelin *ainé*, Mesdames Renée Richard, Baretta and Jeanne Harding will participate.

Senor Jose Echegaray's Spanish tragedy, Grand Galeoto, has been done in French at the Paris Théâtre des Poetes.

Thermidor will be the Paris Porte Saint-Martin Théâtre bill next season.

Brieux's three act play, L'Evasion, and Paul Meurice's Struensée, are fixtures for next Autumn at the Comédie Française.

Mlle. Reichenberg has successfully toured Austria, Hungary, Bulgaria, and Turkey. At Sofia the Prince of Bulgaria presented her with a diamond ornament.

Subscription matinees of Casimir Delavigne's Louis XI. are being given at the Paris Odéon.

Petit Moujick at the Bouffes. La Falote at the Folies-Dramatiques, Les Deux Sœurs at the Odéon, and Helle at the Opera are the current Parisian bills.

Grisier has written a new opera, La Jeunesse de Louis XV., with music by Jehin, for the Bouffes Parisiens.

George R. Sims is adapting the French success, Les Deux Gosses, for the English stage.

Parker and Carton's new play, Rosemary, which Charles Wyndham will soon produce at the London Criterion, tells a coaching story with an elopement, and the hopeless passion of an old man for a girl.

Frederick de Bonnin's new drama, Ludmilar, at the Marseilles Varietes, is played by Mmes. Laure, Devoyod, Darmières; MM. Duquesne and Burquet.

The musical hits of the new London farce, Biarritz, is Arthur Roberts' song, "The Farmer's Daughter," which follows on the same plane as "Her Golden Hair."

Madame Sumary's Théâtre Blanc is succeeding admirably with its clientele of Parisian young girls.

Ambroise Thomas' Caid is in rehearsal at the Paris Opera Comique. Mlle Tiphaine will be the Virginie.

Mlle. Demarsy, late reigning beauty of the Paris Gymnase, has been secured for the Variétés.

Catherine de Russie, the new spectacle at the Paris Chatelet, has thirty speaking parts, the principals being Garnier, Ravet and Madame Tessandier. It is the work of Grimitz and Samson.

Mlle. Malvau and M. Segond, after a tour of the Riveria in Sardou's Marcelle, are enjoying a prosperous run at Rouen.

Edith Preece, a new Trilby, has made a hit in the English provinces. Four Trilby companies are now touring England.

Arthur Bourchier's new adaptation, The New Baby, was first produced at Hastings April 6. Besides the adapter there were in the cast W. Blakeley, W. G. Elliot, Charles Troode, Alice Mansfield, Irene Vanbrugh, Katharine Stewart, Lilian Millward and Mrs. B. M. De Solla.

Basil Hood and Walter Slaughter, authors of Gentleman Joe, brought out their new farce, The French Maid, at Bath April 4, with H. O. Clarey, Charles Thorburn, Spencer Kelly, Percy Percival, Louie Pounds, Caroline Ewell, Lillie Pounds and Andree Corday in the leading parts.

George Dance and Dr. Osmond Carr have scored another hit with a new farce, Lord Tom Noddy, produced at Bradford April 6.

Fergus Humes' farce, Teddy, succeeded in pleasing at its initial performance at Eastbourne April 4.

It turns out that Edmund Payne who was reported as breaking down upon his return to the cast of A Shop Girl, at the London Gaiety, April 8, actually slipped and broke an ankle. He was taken to Charing Cross Hospital.

E. S. Willard made a great success in Henry Arthur Jones' new play, The Rogues Comedy, at the London Garrick, April 20. The central character is that of a clairvoyant sharper who advises an investment in certain stocks that rise rapidly. He organizes a big corporation, but is finally exposed as a member of a gang of swindlers. Lady Monckton, T. W. Lovell, and Miss G. Olliffe, a newcomer from Australia, made individual hits. Others in the cast were E. H. Kelly, David James, F. H. Tyler, George Canninge, Cecil Crofton, A. B. Tapping, Hamilton Knight, Cora Poole, Robertha Erskine, Keith Wakeman, and Ellen Meyrick.

The London Vaudeville, having been entirely refitted and redecorated, will open again in May.

Charles Arnold has returned to England after a tour, lasting two years and seven months, in South Africa.

George Skinner, a well-known English actor, died April 6, of paralysis, with which he has suffered seven years. Latterly he was nearly blind.

Jon Urich's opera, The Pilot, a great success in Germany, is soon to be heard in London.

Manager C. F. J. Watts and Rosina Collier, both of the Neilson Opera company, were married at Grantham, England, April 5.

Emperor Francis Joseph unveiled a statue to Mozart in the Albrechtsplatz, Vienna, April 23.

Mlle. Bréval has returned to Paris after a season at Monte Carlo, and will resume her place at the Opera. Fraulein Kutscherra, the German Singer, has been engaged for the Opera company.

Madame Anais Farguell, a French actress whose term of popularity in Paris extended from 1875 to 1882, died April 9 at the age of seventy-five. She is best remembered as an attraction of the old Vaudeville Theatre in the Place de la Bourse, and last appeared in Coppée's drama, Madame de Maintenon, at the Odéon in 1882.

A new operatic burlesque by Stanley Rogers and Julian Rushworth, Naughty Titania, opened successfully at Leamington April 6, and its title proved a strong drawing card, although Titania's naughtiness went no further than to encourage cigarette smoking among the fairies.

MR. JONES GIVES MR. MAYER A TIP.

Henry Mayer's cartoon in last week's *Truth* is said to have been inspired by a gag of Walter Jones during one of his performances in The Lady Slavey. Mr. Mayer was sitting in Charles Dickson's dressingroom when Walter came in and began discussing the dialect he was supposed to use in the play. "I haven't any cockney accent," he said, "so to night I think I'll punch a hole in my hat and say that I'm talking through it." Mr. Mayer went around to the front of the house to hear Mr. Jones "spring" the gag. It made a hit and the cartoonist then and there determined to make use of it. He drew a picture of Benjamin Harrison ejaculating through a hole in the crown of his stovepipe "I don't want the nomination." The cartoon has been praised as one of his best.

E. D. Shaw, Bus. Mgr. Address MIRROR.

VAUDEVILLE STAGE

A BRIGHT LITTLE WOMAN.

ERNIE VERONEE.

Above is a likeness of Ernie Veronee, a petite and talented young actress who went into vaudeville a short time ago, and has already established herself as a favorite.

Miss Veronee was born in Charleston, S. C. From the time she was five years of age she manifested unusual talent as a mimic, and used to keep her relatives in constant good humor by imitating the walk and accent of all the eccentric characters in Charleston. For several years she had a wish to adopt the stage as a profession, but a suitable opportunity did not present itself until a few months ago, when she made her debut at Hopkins' Theatre in Chicago, where her "cute" ways and clever acting won the favor of the audiences from the start. Since then Miss Veronee has appeared at the principal vaudeville houses in the great Western cities, winning golden opinions all along the line. She appears first as a little girl, and sings "I'm Only A Simple Country Maid," changing from her dress to the costume of a boy of the period, in which she sings "Denny Murphy's Daughter Nell." She then does an eccentric cane dance, which invariably makes a hit. She is the only woman on the stage doing this kind of a dance. She learned it from a darkey who lived near her home in the South.

Miss Veronee is in the bill at Keith's Union Square this week. She will remain in the East for some time, and will play the principal vaudeville houses.

THEATRES AND MUSIC HALLS.

Proctor's Pleasure Palace.

Charles T. Ellis heads the list. He appears with Clara Moore in scenes from The Aisatian. The other performers include Sam Devere, James F. Hoey and John Kernell, comedians; Lottie Gilson, comedienne; Virginia Aragon, wire walker; Pantzer Brothers, head balancers; Sherman and Morrisey, in scenes from Old Dan Tucker; the Hewletts, comedians; the Majiltons, jugglers; Gertrude Mansfield, comedienne; Emma Gailes, Clara Schlee and Ray Vernon, soubrettes; Dick Leggett, comedian; Gus Garholt, equilibrist; Mlle. Marello and her trained spaniels, and Fanny Fields, German dialect comedienne.

Proctor's.

Charles A. Loder, German comedian, who has starred, heads the bill. The others are Crimmins and Gore in "Comin' Thro the Rye"; George Lockhart's comedy elephants, who are in their last week here; Lizzie N. Wilson, sister of Al Wilson, German dialect comedienne; Marie Leslie and her pickaninnies; Bartlett and May, eccentric comedy duo; Maude Raymond, comedienne; Delmore and Wilson, comedians; Kamochi, singer and magician; Edward Estus, equilibrist; Mabel Sisson, serio-comic; Griff Williams, banjoist; Joseph Goetz, club juggler; George Hussey, ventriloquist; Flora, flexible wire act; and Signor Zlorga's art views.

Hammerstein's Olympia.

Marguerite is in its twelfth week and its success is unabated. The vaudeville programme is furnished by Sam Bernard, the German comedian; the Avolo Trio, who have just arrived from Europe and give performances on the mandolin and Xylophone; Papinta, the celebrated myriad dancer; the Tiller Troupe of eight dancing girls; the Fredericks Troupe of demon athletes, and the Sisters Cassell, singers and dancers.

In the theatre part of the Olympia Santanelli continues his illustrations of the science of hypnotism.

Keith's Union Square.

The four Maisanos, musical grotesques, make their American debut this week. The rest of the programme is furnished by Mr. and Mrs. John Mason in a new comedietta called A Fair Exchange. The Royal English Handbell Ringers, who make their vaudeville debut after years of success in the Lyceum, Smith and Cook, tramp sketch; Ernie Veronee, comedienne; the Electric Quartette, comedians; Rexo and Reno, contortionists; McBride and Gordon, Celtic stars; Hogan and Glenroy, comedy boxing act; the Kilpatricks bicyclists, and the two original Judge Brothers, acrobats.

Tony Pastor's.

Lydia Yeamans-Titus is the star this week. The others are Pearl Andrews, the American mimic; the Elinore Sisters, in an electric comedy oddity; Deltorelli and Glissando, musical clowns; Kilroy and Rawson, in parodies illustrated; Edward and Louise Lorvett, necromancers and shadowists; Campbell and Campbell, comedy sketch; Dixon and Lang, singing comedians; Harry Bruns and Mlle. Nina assisted by W. A. Parry, in a comedy sketch; Frank and Jennie Roberts, sketch team; Weiland, juggler; Dan O'Brien and Nettie Collins, acrobatic comedy sketch; the Westons, musical act, and the Wilsons, wire walkers.

Koster and Bial's.

Chevalier is in his sixth week of success. The other numbers are furnished by Harriet Vernon, singer; Cora Casselli, dancer; Florrie West, comedienne; the Brothers Horn, comedians; William Olschansky and his trained rats and cats; the three Delevenes, acrobats; Herr Grais and his trained babboon and donkey; the Ducreux Geraldues; Paulinetti and Pico, comic gymnasts; Ida Fuller, dancer, and Edison's wonderful vitascope.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Chevalier introduced two new songs last week, "The Nipper's Lullaby" and "Wot's the Good of Anythink? Why, Nuthink." In the first he appeared in his shirt sleeves, and sang a lullaby at a funny little cradle in which the little nipper is supposed to be asleep. The song has a sweet and plaintive melody, and Chevalier sang it with great feeling. His business with the pipe was quite natural and effective. He lit his pipe and unthinkingly blew a big puff of smoke into the cradle, but as soon as he discovered his mistake, he fanned it away, and with a glance at the baby, and another at the pipe, decided to give up the luxury of a smoke, and allow the nipper to have his little sleep in comfort. In his other song Chevalier impersonated a London "tuff," who is thoroughly disgusted with everything and everybody. It was done in the actor's usual finished style, and made a hit.

Florrie West introduced a new song, "I Asked Johnny Jones and I Know Now." In it she impersonated a little girl who wants to know things, and when she can't find out asks Johnny Jones. "That's My Opinion of Eliza" is another of her songs which made a hit. The Brothers Horn continued their success, presenting their comic boxing act. Cora Casselli danced gracefully. Harriett Vernon sang "Ting A Ling" and her other songs as effectively as ever. William Olschansky, Pantinetti and Pico, the Delevenes, Herr Grais and his trained animals, and the Ducreux Geraldues won applause with their unique specialties. Ida Fuller's wonderful dances, with their varied calcium effects, aroused enthusiasm.

Edison's new invention, the vitascope, was shown on Thursday evening. An account of it appears in another column.

HAMMERSTEIN'S OLYMPIA.—Marguerite ran along in the groove of success, and the soloists, chorus, and ballet and the Conutess Kielmensegg and Fatima succeeded as usual in bringing applause. Papinta danced among her mirrors and made a pronounced hit. The Tiller Troupe of eight girls made things lively while they were on the stage. The Fredericks Troupe tumbled and twisted in the garb of demons, and the Sisters Casselli sang and danced in their happy English way.

In the theatre part of Olympia Santinelli, the hypnotist, continued his exhibitions. He put a man to sleep on Wednesday last and expects to keep him insensible for a week.

KEITH'S UNION SQUARE.—Ullie Akerstrom, the Swedish comedy favorite, made her first New York appearance as a vaudeville performer last week. Miss Akerstrom worked very hard to amuse her audiences, but she was only moderately successful. She sang a song about to "Act Out On the Stage," in which she attempted to give an imitation in Irish dialect, which was simply distressing. She also recited "The Romance of a Hammock," a poem, which was very popular many, many years ago, but which has since disappeared into oblivion. Press Eldridge sprung some new jokes, but seemed to find that the old ones pleased better. Marietta and Belloni and their trained cockatoos won applause. The Wilmot Duo gave a splendid and daring exhibition of trick bicycle riding. Jerome and Alexis did a very pleasing contortion act, in which they appeared as a frog and a lizard. The stage settings of this act is remarkably pretty and elaborate. If other performers followed the example of these clever men, and got up their acts in a special way, it would be greatly to their advantage.

Rosali Pepita, an international singer, made her American debut. She sang three songs, but made a hit with only one, the Spanish song, with a castanet accompaniment. Paul Martinetti and his company made as big a hit as ever with their Terrible Night pantomime. James Walbrooke made a distinct hit with his clog dancing. Mr. Walbrooke's singing voice is of the conscience variety—still and small—but his pedal movements were simply wonderful. Bryant and Richmond gave their extremely amusing prison cell sketch. The Eolian Trio sang sweetly, and received genuine encores at every performance. Their medley of popular songs is very well arranged.

Conwell and Swan made a pronounced hit with their buck dancing. They are the very best in their line. The Maginleys gave a thrilling performance on the double trapeze, Vera Doree sang some new songs, Meehan and Raymond and Casey and Le Clair presented amusing sketches.

PROCTOR'S PLEASURE PALACE.—John Kernell opened his engagement here last week with a budget of jokes and songs delivered with the superabundance of brogue for which he is famous. Mr. Kernell could afford to supply all the alleged Irish comedians on the stage with accent, and still have enough left to give a good performance. Lottie Gilson sang "My Mother Was a Lady," "My Little Circus Queen," "The Maiden Didn't Know a Single Thing," and other songs. The Pantzer Brothers balanced on each other's heads with the greatest ease. Sandow posed and tested his muscles to the great satisfaction of the spectators. Walter Gale gave his tramp sketch from The Old Homestead, with a few extra jokes thrown in.

Hadley and Hart introduced a musical sketch, which is one of the best of its kind seen here this season. The performers are experts on several instruments, and their harmonies were delightful. Their stage setting is remarkably attractive. The Beaumont Sisters sang and danced in pleasing fashion. Delmore and Wilson presented a very amusing sketch called "An Afternoon Visit." They were followed by Bartlett and May, who won many laughs with their comedy work.

Myrtle Tressider, Lenora Lewis, and Gertrude Mansfield sought and won the favor of the audience with up-to-date songs. Marie Leslie, made up as a colored girl, sang some songs of the sunny South in a manner which showed that she had a full appreciation of their beauty. Alonzo Hatch, with his voice and his stereopticon, won several rounds of applause. Fields and Salina did some good comedy work. Joseph spun around on a globe, and Don Leno showed several fancy suits of clothes and sang a new song with each suit.

TONY PASTOR'S.—Ada Deaves made her vaudeville debut here last week. She sang some songs in a very pleasing way. Hughey Dougherty orated in most amusing fashion on the fads and follies of the day. Mam'zelle Flossie sang some new English songs and danced very prettily. Josephine Sable sang as energetically as ever. The dancing, singing and joking of John E. Drew were loudly applauded.

Henri Cazman was the best feature of the bill. His feats of magic and sleight of hand, accompanied by a running fire of small talk, amused and interested the spectators highly. Cora Routt made her reappearance, and showed that her trip to Chicago had rubbed none of the sauciness from her manner. Mr. and Mrs. Oliver W. Wren presented a comedy sketch called A Lesson for Husbands, in which they were assisted by James Shaw. The sketch is full of good old fashioned humor. Ben R. Harney proved that his hands and feet are equally capable of entertaining. He played the piano and danced some very neat steps of the buck and wing description. The Valdares made the bicycle cranks stare open-mouthed at their daring feats on the wheel. The Patterson Brothers did some startling work on the horizontal bars. The other entertainers were M'lle Valesca in a singing and trapeze act; Leonzo, juggler, Weston and Beasley, sketch team, and the Brilliant Quartette in Uncle Tom's Cabin.

PROCTOR'S.—Four of the best-known comedians of the vaudeville stage were in the bill last week, and each one did his best to prove that his style of fun making was superior to that of the other three. The result was that the patrons of Proctor's enjoyed a rare treat. John W. Ransone talked of New York city and State politics in his inimitable way, and sang of the advantages of being "The Ruler of New York." James F. Hoey, with his up-and-down voice and his peculiar method of twisting a joke out of senseless words, met with great success. Walter Gale, in the disguise of a tramp, orated on the benefits and fun to be derived from a life out of doors. Sam Devere told some new white jokes from behind his black make-up, and won his share of the public's approval.

Dainty Elsie Adair waved her shimmering skirts about, in her usual fascinating way. Many of the regular patrons of the house felt a touch of sadness as they watched her dance, as she was finishing her long engagement, and they had read in the papers that she intends starting at once for Japan, and it may be years before she will be seen here again. She has endeared herself to everyone by her charm of manner as well as by her clever performance. Maude Raymond sang about the lay who had a pimple on his nose, and lots of other things. Drummond Staley and Belle Birbeck entertained with music and dancing specialties.

Fields and Salina introduced an entertaining comedy sketch. Eleanor Falk, Mattie Aubrey, and Emma Gailes sang up-to-date songs and danced gracefully. Gus Garholt, Manola and Dick Legget proved themselves able athletes in separate specialties. The other entertainers were Mlle. Morello and her trained spaniels, Professor Zlovga's dissolving views, the Weston Sisters, musical team, and Satsuma, the juggler.

GUS HILL'S NOVELTIES.

Ike Rose, business manager of Gus Hill's Novelties, informs THE MIRROR that the company will close its season of forty weeks on May 9. This organization has been in existence for thirteen years, and has played every large city from Maine to California. The past season has been the most successful it has enjoyed so far. Out of forty weeks the company played only two weeks of one-night stands. Before the company disbands they will give a banquet in Minneapolis. Mr. Hill and his wife will return to New York, where Mr. Hill will busy himself engaging people for the three companies he will manage next season—Vanity Fair, Gus Hill's Novelties, and The New York Stars. It is Mr. Hill's intention to retire from the stage. He has been working hard for twenty years, and has determined to devote his time hereafter to management.

The members of the Novelties company will be distributed as follows: Lew Hawkins leaves for his Chicago home; Daly and Devere have eight weeks over the Keith circuit; Gray and Conway have eight weeks over the Hopkins and Keith circuits, when they will go to St. James, and retire for the Summer; Bonnie Lottie has been engaged for a run at one of the large music halls at New York city; Ned Cameron, of Cameron and Bently, retires from the stage and goes into the printing business in San Francisco, while Bently is to do a musical act with his wife, and will be known as Bently and Cameron; Fred Leslie goes with Al G. Fields Minstrels; McCale and Daniels are considering an offer to go to Europe; the Romalo Brothers open in San Francisco at the Orpheum for six weeks; George Stanbridge retires to his farm in Cleveland, O. Ike Rose will spend a week with friends in Buffalo, and will then go to New York to take charge of the Great Veiled Prophet, a marvellous fortune teller.

R. G. KNOWLES' PLANS.

R. G. Knowles may remain here longer than he intended. An effort is being made, with every prospect of success, to have him and his wife play at one of the most prominent music halls in New York for eight weeks.

Mr. Knowles' success in England has been phenomenal. He holds the record at the Empire, Tivoli and Trocadero for length of engagement and popularity. His wife is equally popular in her own way. In five years they have been idle only four weeks. This time was lost during a flying trip to America. Their time is filled, with no open dates, until 1899, and they have offers enough to fill till 1905.

Mr. Knowles is treasurer of the London Baseball Association, the members of which are all amateurs and play ball for the fun they get out of it. He is also one of the managing directors of Hugh Jay Didcott, limited. Since his arrival he has made arrangements for establishing an American branch, which will be in charge of John Z. Rogers. Mr. Didcott is famous as a hustler. He brought out some of the best known English music hall artists, including Lottie Collins, Chevalier, Harry Randall and many others. Last week he introduced Bobby Gaylor to the London halls, and in a short time will place Tom Murray, late of Murray and Murphy, in a new piece called On the March, written by Cecil Clay and William Yardley.

Mr. Knowles is trying to arrange with James A. Herne to do Shore Acres and with Neil Burgess to put on The County Fair in London, and hopes to carry contracts with both of these gentlemen with him when he goes back to London.

A BRIGHT SINGER.

From photo. by Falk.

PAULINE VON AROLD.

Among the comediennes who have recently appeared in this city is Pauline Von Arold, who is pictured above. The New York public has had such a surfeit of good things in the vaudeville line this Winter that it is very hard for even the most ambitious of the younger performers to make an impression. To Miss Von Arold's credit be it said that she has more than held her own in the field, and has succeeded beyond her own expectations.

It is too bad that color photography has not been perfected as yet. For, until it is, no picture can ever do justice to Miss Von Arold's hair, which is of that peculiar color which is at the same time the despair and the inspiration of artists. Miss Von Arnold spends a great deal of her time when she is not singing posing for the prominent painters of the city. She poses for the hair alone, and her services are always in demand.

Miss Von Arold was born in Berlin, Germany, and came to America when a mere child, with her parents, who settled in the West. She came East about a year ago and, while visiting friends in Philadelphia, made her debut on the stage of Gilmore's Auditorium in that city.

Last Summer she sang on the Madison Square Roof Garden in New York, and made quite a favorable impression on the audiences who nightly throng that theatre in mid-air. During the past Winter she has appeared several times at Proctor's theatres and at the Manhattan Athletic Club. She sings equally well in English and German, and recently made quite a hit with the German patrons of Proctor's Pleasure Palace with her rendition of "Don't Be Cross" in German.

EDISON'S VITASCOPE.

The latest invention of Wizard Edison, which he calls the Vitascope, was placed on exhibition for the first time, at Koster and Bial's on Thursday evening last.

The exhibition was a success in every way, and the large audience testified its approval of the novelty by the heartiest kind of applause.

The Vitascope is nothing more or less than an enlarged Kinetoscope. Those who are familiar with the workings of the Kinetoscope will understand what the Vitascope is, when it is explained that the pictures are thrown upon a screen, and that the figures move as they do in the kinetoscope. They appear with all the colors of the original, too, which adds greatly to the effect.

The first picture shown was of the Leigh Sisters in their umbrella dance. The effect was the same as if the girls were there on the stage; all of their smiles and kicks and bows were seen. The second picture represented the breaking of waves on the seashore. The effect was simply marvelous. Wave after wave came tumbling on the sand, and as they struck, broke into tiny floods just like the real thing. Some of the people in the front rows seemed to be afraid they were going to get wet, and looked about to see where they could run to, in case the waves came too close. The third picture showed a burlesque boxing match between Walton and Mayon, the long and short comedians. Then followed in quick succession a scene from Hoyt's A Milk White Flag, in which a couple of dozen people appeared; a serpentine dance with all the colored calcium effects, and an amusing picture showing an argument between John Bull and Uncle Sam.

The Vitascope is a big success, and Mr. Edison is to be congratulated for his splendid contribution to the peoples pleasure.

PAULUS ENGAGED BY PROCTOR.

Paulus, the great French character singer, for whose services there has been great competition among the New York managers, was engaged by cable last week to appear at Proctor's Pleasure Palace at an early date. His salary will be $1,500 per week for four weeks, and he will return to Europe immediately after his engagement with Mr. Proctor. This salary is about twice as much as Paulus received when he was here before in 1890. He is as clever in his way as Chevalier, and is one of the idols of the Paris pubiic. He is a business man and has saved his earnings, some of which are invested in the Bateau Clan, a variety theatre in Paris, where he appears when he feels like it. During his New York engagement he will sing only in the evenings.

W. M. HAMMERSTEIN IN LONDON.

W. M. Hammerstein, son of Oscar, has been in London for some time past securing attractions for Olympia for next season.

So far he has engaged Dan Leno, Vesta Tilley, the Hegelmanns, Techow's cats, the Poluskis, the Grigolati Aerial Ballet Troupe, the Hanlons (Bob's troupe), the Selbini Bicyclists, the Florenz Troupe, Dutch Daly and his concertina, the Colabri Midgets, Loie Fuller and Fregoli. This is a formidable list of artists, and proves that Mr. Hammerstein intends to supply the patrons of his great establishment with the very best the market affords.

A TINY VAUDEVILLE STAR.

Little Tuesday, the clever child actress, will begin an indefinite engagement on the Keith circuit on May 19. She will appear in a new one-act comedietta, entitled Dot Pat Dog. Pete F.

Baker, the well-known German comedian and another actor not yet engaged, will support the tiny star in her efforts to amuse. The little play is full of smiles and tears, and tells the story of the adventures of an old German toy-maker and his adopted child. A large St. Bernard dog will be a feature of the performance. Little Tuesday will introduce some of her imitations and dialect recitations.

C. B. CLINE'S TESTIMONIAL.

The friends of Carver B. Cline turned out in force on Sunday evening last and filled Koster and Bial's Music Hall, over which Mr. Cline presided so many successful seasons. The occasion was a testimonial tendered to Mr. Cline by the managers, editors and journalists of the city and his numerous friends.

The programme was long and interesting. After an overture by the orchestra under Max Gabriel, A. O. Duncan offered a few ventriloquities. Then Flortie West appeared and sang two of her catchy songs. Eugene Sanger gave his excursion monologue, which is very clever. Fepita sang in Spanish and French, Paquerette sang her "Tra La La" song. Helena Wilson sang some high-class ballads effectively. Marshall P. Wilder sprang two new jokes and explained the workings of a telephone. Tagliapietra sang "The Palms" and was vociferously encored. Harriett Vernon, resplendent in a new yellow gown, sang some of her recent successes. Hughey Dougherty orated in white face on the Raines Bill. Sandow tore several packs of cards in evening dress, explaining that he could not show his muscles as the law declares that all the muscles must be covered up on Sunday. Clara Wieland tried to imitate Chevalier and other people less difficult. Edison's wonderful Vitascope was shown. The Highland Quartette sang one selection very poorly, and did not appear a second time.

Maggie Cline made the hit of the night with her songs, delivered in her usual vigorous style. She introduced "A Transplanted Shamrock," a new song by Gilbert Tompkins, which made a hit, and also gave "Arrah, Go On" and "Still His Whiskers Grew."

Maurice Barrymore and John T. Sullivan were on the programme, but failed to appear.

The concert on the whole was a big success, and reflects great credit on Charles Wilson, the stage manager.

MARGUERITE WILL CLOSE.

Oscar Hammerstein's opera ballet spectacle, Marguerite, which has had such a successful run, will be replaced on May 11 by Fregoli, the European marvel, who is a whole show in himself, playing operettas, in which he takes every character himself. Marguerite's retirement is only temporary. It will be put on again in the Fall, more elaborately than ever.

ANOTHER ROOF GARDEN.

Henry E. Abbey will establish a roof garden on the roof of the Metropolitan Opera House this Summer. On one side a stage will be erected, on which vaudeville shows will be given, and on the other side a Hungarian band will play. Refreshments will be served as on the other roof gardens in the city.

THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S.—Cazman's European Novelties are here. The list includes Henri Cazman, the Rays, Mam'zelle Flossie, Canfield and Carleton, the Wiltons, Frank Moran, Katie Rooney, the four Cohans, Meyer Cohen, Frase and Sparks and the Ahlers Brothers.

STAR.—Flynn and Sheridan's Big Sensation is the attraction. Among the performers are Dunn and Mack, Prince Flotow, Snyder and Buckley, Billy and Willy Farrell, Eaton and Weathers and Mlle. Zitella.

GAYETY.—The season closed on Sunday evening with a benefit tendered by Hyde and Behman to Bennett Wilson, the manager. All the prominent stars who have appeared at the Gayety this season appeared, and a large audience was well pleased.

BROOKLYN MUSIC HALL.—The entertainers Barney and Marguerite Ferguson, Lillie Morton, O'Brien and Buckley, Kitty Proctor, the O'Brien Sisters and Harry Fenton.

VAUDEVILLE JOTTINGS.

A Fair Exchange, the new comedietta in which Mr. and Mrs. John Mason appear, was especially written for them by Evelyn Baker.

The Four Maisanos, who are at Keith's Union Square, were especially imported for the Keith circuit, and will not be seen at any other house.

Carrie Sanford is coming to the front rapidly. She made big hits recently at Poli's in New Haven and the Theatre Francais, Montreal.

Richard R. Hauch has written a new song called "The Only Girl That I Could Love." If the picture on the title page represents the girl, the author is evidently not very hard to please.

The report that Samuel J. Curtis is about to leave the Manhattan Comedy Four is unfounded. These performers are booked to June 7, and have signed for next season with Fred Irwin's Specialty Company.

Lillie Laurel has been compelled to cancel the balance of her season's engagement at the Imperial Music Hall owing to ill health. She will take a needed rest at her home in Chicago, and when she recovers will fill another long engagement in New York.

Fregoli, who will make his American debut at Olympia, on May 11, changes his hat 196 times during some of his performances.

The American Theatre roof garden will open for the season on Decoration Day. Many improvements have been made since last year. Thirty private boxes have been built, and other alterations are under way, which will make the resort second to none.

Frank Cotton and his donkeys, and Rosina Cotton, male impersonator, have been compelled to cancel their four weeks on the Hopkins' circuit. Mrs. Cotton has just recovered from an attack of pneumonia, and the doctor forbids her to sing for the present. The team will remain in Jersey City until they open with the Garrick Comedy company in August.

The Sisters Helene were in Cleveland last week. They have been engaged for the opening of the Masonic Temple roof garden in Chicago, which occurs on May 3.

Bella Gold made a successful debut on the vaudeville stage recently. She does a character soubrette act, introducing a tough boy. On the occasion of her debut she received valuable presents from Zella Clayton and Mona Wynne.

Delmore and Wilson, who manage the Empire, at Holyoke, Mass., are filling a special engagement with F. F. Proctor. They have engaged L. M. Gordon to conduct the business of their theatre during their absense and to remain as manager. Next season their executive staff will be as follows: Delmore and Wilson, proprietors; L. M. Gordon, manager; M. L. Abbe, treasurer; I. A. Rogers, press representative; O. W. Crapo, musical director; Alexander Cushing, stage carpenter; Endore Mertmer, bill poster; Al Belfery, electrician; Albert Lessor, master of properties; Samuel Hill, janitor; Peter Murray, officer; Charles Rechter, doorkeeper; George Buckley, chief usher; M. J. Laporte, transfer agent.

One hundred and twenty two members of the True Sisters occupied twenty two boxes at Hammerstein's Olympia one evening last week, and enjoyed the performance of Marguerite.

"Farmer Dan," who has spent the best part of his life in exhibiting freaks, mourns the loss of "Congo," the man faced donkey. "Congo" died in Coney Island on April 19. It is said that "Farmer Dan" made more than $15,000 out of the queer-looking beast.

Sandow finished his long engagement at Proctor's Pleasure Palace on Saturday evening last.

Charles H. Prince and Ben T. Dillon, members of Hoyt's Bunch of Keys company, have joined hands and will play vaudeville dates for the Summer. They will be known as Prince and Dillon.

Gus Weisner, known as "the Jersey lilac," will begin playing vaudeville dates shortly. He will introduce his new musical tramp specialty.

The Sidmans headed the bill at the Savoy Theatre, Lowell, Mass., last week. They begin another tour of the Keith circuit on May 4 at Philadelphia.

George W. Monroe, of My Aunt Bridget fame, has been engaged for a Summer season on the Keith circuit.

The Arch Street Theatre in Philadelphia will be known next season as the Trocadero, and will be under the management of Tom Miaco, Harry Morris and A. M. Woodhull. Vaudeville will be the attraction, and two performances will be given every day.

Papinta still heads the bill at Hammerstein's Olympia.

Edward O'Rourke, a stage hand at Tony Pastor's, assaulted Henri Cazman on the stage of Pastor's last Saturday afternoon. He was arrested, but as Cazman did not appear against him he was discharged on the charge of assault, but was fined $10 for carrying concealed weapons.

George Sammis is now manager of the Brooklyn Music Hall.

Jessie Abbott, of the Twin Sisters Abbott, has been ill for the past ten days. They were obliged to cancel their engagement at Keith's Bijou, Philadelphia last week. If Miss Abbott is well enough, they will leave for London to-morrow on the *St. Paul*.

John W. Isham, manager of Isham's Famous Octoroons, sailed for London last Wednesday on the *Teutonic* of the White Star line. Mr. Isham will be absent about six weeks and expects to return with many new and elaborate features for his Oriental America and Octoroon companies for next season.

Lizzie Evans will appear at one of the continuous houses at the conclusion of her engagement with Coon Hollow.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Most of the vaudeville houses have fared well the past week, and there is every indication of good business for those which will continue through the warm months.

Hopkins' South-Side Theatre: This extremely popular house enjoys the same good business. Colonel Hopkins has established a very enviable patronage that comes week in and week out to witness the excellent performances that always hold the boards of his theatre. Carroll Johnson reappeared last week. His work is very finished and pleasing, different from that of the majority of burnt-cork comedians, he makes up as a "swell coon," and looks the part. His songs and stories were new and breezy. The Pickaninny Band, which has been connected with the production of In Old Kentucky, appeared in songs, dances and darkey specialties that were familiar but still enjoyable. Felix and Cain are a fine pair of comedians. They are the best in their particular line seen in Chicago for some time. Charles B. Ward, author of "The Band Played On," etc., was well received. He has improved since last seen in Chicago. Truly Shattuck sang well, and William De Bol, Jennie Reynolds, and Maude Beall Price finished the vaudeville part of the show. The Hopkins' stock co. gave a special production of Boucicault's The Octoroon, which was nicely staged and introduced. Jessaline Rogers, Lizzie Kendall, Estelle Keene, Dolores Lettani, Florence Modena, Ralph Stuart, James R. McCann, Arthur Mackley, Frederick Back, Charles Burnham, Frank Moynahan, Samuel Morris, Emile Collins, Warren F. Hill, George Wilson, Sidney Hayes, and Frank Wilton. The Pickaninny Band appeared incidentally.

Hopkin's West Side Theatre: A very good presentation of Monte Cristo was given to fair business.

Lyceum Theatre: A fine co. of stars gave a most satisfactory performance. Lady Sholto Douglas was the bright particular star. This rather peculiar little lady was favorably received. She sings very well, looks pretty, and enjoys the distinction of being the only member of the English nobility on the vaudeville stage. Manager Grenier also engaged a capable co. of entertainers that included: Canfield and Carleton, two bright sketch artists; Le Roy and Clayton, who were also amusing; Mr. Le Roy's comedy work being particularly good; Pete Baker, of Chris and Lena fame, gave an entirely new specialty that met with great success. He is a comedian of the old school, but is very versatile and creative.

Lew Bloom, re-appears and repeated the hit made by him a few weeks ago at this house. Conway and Leland also merit special notice, they were accorded a very hearty encore. The others who appeared were: Mabel Stanley, Mlle. Stevens, Melville and McCloud, and others.

The Olympic continuous vaudeville: Manager George Castle again furnished his patrons with a great show given by reputable people. There is no better known or more popular duo of comedians than the famous Russell Brothers, who were the head line. They kept the packed house laughing all the time they were on the stage. Dainty May Howard sang a number of songs in graceful style. Johnny Carroll sang his funny songs, parodies, etc., to the delight of all present. Tu other entertainers were: The Musical Rankins, Chris Lane, Hopper and Hall, Warren and Howard, Eileen Desmond, The Lundquens, Howard and Emerson; the Three Morrellos, John and Lillie Black, Fields and Lewis, and Mazuz and Mozett. The Russells closed the show with their funny burlesque on the Two Orphans.

Sam T. Jack's Opera House: One of the best shows under the direction of "the king of burlesque" Sam T. Jack, is the one called My Uncle, which is full of bright comedy flashes, and really belongs to the better class of comedies. It is by far the best thing Manager Jack has yet put on. Harry Montague, who is the author, plays the character part of the Uncle excellently. Others in the cast were: Carrie Duncan, Ettie Albion, Lew Palmer, Lottie Lewis, William Benson, George Lanse, Edith Murray, George Beban, Lottie Walters, Emma Richards, Frank Weston, James A. Sturgis, and Ollie Wellington. The specialties were good, appearing in the following succession: George Beban, comedian and vocalist; Arline, Ettie Albion; Edith Murray, Lew Palmer, and the usual pictures by a score of shapely girls. The performance concluded with the Moulin Rouge Quadrille, another one of Harry Montagues ideas.

The Imperial Music Hall: Everything has a prosperous aspect in the vicinity of this place, and there was an excellent show given by a competent co. Barney Fagan, the well-known minstrel, dancer and producer of graceful ensembles and other clever minstrel work, gave his specialty, assisted by Henrietta Byron. They formed a happy combination and gave entire satisfaction in their terpsichorean act; Dolph and Susie Levino also elicited much applause for their entertaining sketch; Ella Wesner, "the Captain," wore some very striking make-ups and sang well. The others were: The Harringtons, Lord and Thompson, Georgia Emery, and Englehardt and Raymond.

Oxford Theatre: Another good bill was offered and the attendance was quite satisfactory. Frank Latona, the tramp musician, created much laughter, especially when he rode across the stage on his home-made bicycle. James McAvoy sang a number of parodies, for which he is famous; Annie Whitney's new song, "Since Willie Joined the Guards," was exceedingly well done and Eldora and Norine; the Barnetts, Richmond and Clemens and Inge Bell, together with a number of additional acts which also appeared at the Imperial, filled out the programme.

Casino Music Hall and Eden Musee: Fairly good business is being done at this house. Saturday and Sunday performances have been especially well patronized. Managers Epstein and Rice continue to offer good people in well arranged programmes. Those who appeared in their respective specialties were: Flaherty and Conner, the Mullelly Trio, Banks Winter, the Prentices, Montgomery and Stone, James Cullen and many others.

The Orpheus: Another carefully selected co. appeared before good houses throughout the week. Spence and Sartelle introduced a novel musical act that took well; McMahon and Williams danced themselves into popular favor; Jeannette Burns sang numerous songs nicely and the following contributed in pleasing fashion: Frankie Earl, the Harmans, Madeline Franks, Harriet Nicholson, the Welshes, Mamie Kent, and Mlle. Bon Sanka's Ballet.

Ringling Brothers' Circus continues to do an immense business, and the "Brothers" cannot but feel elated over their splendid success. They merit all the good things that have been said about them. They close in Chicago May 3, then the regular tenting season opens.

Tony Pastor and his co. will soon come to the Haymarket Theatre for a week's visit.

Buffalo Bill's Wild West opens at the Coliseum, June 1.

The prosperous Olympic closes May 3, and will not reopen until Fall, when a new building will occupy the present site, to be known as the New Olympic. In the meantime Managers Kohl, Middleton and Castle will transfer their continuous show to the Chicago Opera House, which is also under their management.

The Masonic Temple Roof Garden will soon be in full blast. May 3 is the opening. A great deal of money has been spent to renovate the place, which now presents a very beautiful appearance. Nothing has been left undone, and a very prosperous season is surely in store for Chicago's "highest" theatre. George A. Fair, the genial and popular manager, is booking the very best of artists, who are to appear in a straight vaudeville programme. The opening bill is announced as follows: Fanny Wentworth, who recently appeared here at the Auditorium with La Loie Fuller's company and made the hit of the performance, will be the head line, and the roster also includes Elsie Adair, Albertus and Bertram, Master James Gordon Le Roy, Helene Sisters, the Almonts, Boston Quartette and Joe Cawthorne, the recent star of A Fool for Luck.

A splendid orchestra has also been engaged, and will be under the baton of the able director, Charles Quinn.

Sam T. Jack establishes the continuous plan at his pretty theatre, commencing week of April 26. Burlesque and vaudeville will be the style of entertainment, and 10, 20 and 30 cents are to be the admission prices.

Samuel Gumpertz resigns the management of Hopkins' West Side Theatre next week, and leaves almost immediately for St. Louis to prepare for the opening of his Summer resort, Wells Station Garden. Harry Jackson replaces him at Hopkins' West Side house.

Troja is still here. She is very ill.

HARRY EARL.

PHILADELPHIA, PA.—The Auditorium presents a attraction in Weber and Field's latest card, The Trolley Party, in which the latest songs, dances and specialties are introduced by a first-class co. headed by the Carmella Brothers, Alice Warren, Gilbert Sarony, C. J. Stine, Lyceum Comedy Quartette, John E. Ince, Ollie Evans, Olive White, W. F. Granger, Harry Sherrer, Mrs. John E. Ince and Miss Burt. The entertainment is wholly new and up-to-date, bright situations and full of comedy and drawing as it fully deserves, large patronage. For week of May 4 Conroy and Fox's comb. is booked.

High-class novelty stars the features at the Bijou Theatre, the Craggs champion acrobats; Mr. and Mrs. Sidney Drew in their new comedietta, My Uncle Simpson; Maxwell and Simpson in songs with realistic views; Smith and Campbell, the Ammons-Clarise Trio, in musical and vocal comedy; the Four Gardners; Sexton Brothers, contortionists; Iler, Burk and Randall, pantomime comedians; Versatile Trio in specialty sketch; Ad Carlisle's troupe of performing dogs; May Wentworth, vocalist; Boyle and Graham, Hart and Walling complete the programme of merit to continued large patronage.

Manager William J. Gilmore, of the Auditorium, informs me that Weber and Fields' co. was the original booking for week April 27, and the Sandow Trocadero co. opened negotiations to buy them off. The deal was abandoned by mutual consent, as Sandow had already played two engagements here this season.

The French Gaiety Girls' Burlesque co. are at the Lyceum. Lettie Le Vene, Prof. Felix Fabian, Manhattan Four, Mollie Phelps, Brennan and Daly the features. Harry Morris' Twentieth Century Maids follow week 4.

London Sports co. are in their second week at the Kensington Theatre with new acts and burlesques. Patrick Foy and the Earle family the new features. Mr. Henry's English Swells follow May 4.

J. W. Kelly, the favorite comedian, comes to the Bijou Theatre May 4.

S. FERNBERGER.

BOSTON, MASS.—Keith's: The bill includes Paul Martinetti's pantomime troupe, Helene Mora, Signorina Guerina Della Rocca, McIntyre and Heath, Hilda Thomas, Frank Barry, Meers Brothers, Newsboys' Quintet, Deltorello Brothers, Will F. Denny, Howley and Doyle, Carroll and Bindes, John T. Tierney, Lobian Trio, Carl Rikart, Mitchell and Jess, Wills and Halpin, Rawson and June, Walter Hyde.

Grand Opera House: Hoodman Blind is the play, with the following specialists sandwiched in: Okabe's Imperial Japanese Troupe, Hart and Leo, Walter Talbot, Dave Whitely, Drummond Staley and Belle Birbeck, Major Doyle, George Austin, Billy Vandyke.

Palace: Miaco's City Club is the attraction.

Howard: Living Pictures and noted stars form the programme this week.

Rose Hill's English Folly co. is at the Lyceum.

WASHINGTON, D. C.—Harry Morris' Twentieth Century Maids, one of the best of the numerous burlesque cos. seen here this season, once more crowded Kernan's Lyceum 20-25. This co. on its first visit made such a pronounced hit that many were turned away and the return engagement was thoroughly welcomed. The same bright, clever and interesting entertainment is given and the artistic work receives strong applause. Leila Trimble, Teddy Pasquelena, Nettie De Coursey, Clarice Terry, Annie Carter, Harry Morris, John T. Hansen, Harry Emmerson, Dave Genaro and Michael Coakley were as prominently strong as ever. The best burlesque on Trilby yet seen here is acted by this co. with a spirit of humor that is irresistible.

Manager Kernan intends to run the house all Summer in addition to the Summer Garden attached, which is large and spacious, and where in connection with the theatre proper, vaudeville, burlesque, and novelty will be regularly given during the heated period, and with the roof-garden of Albaugh's Lafayette Square Opera House in operation, with continuous shows above and a stage performance of importance in the theatre—and an extended engagement of Shaw's Comedians at Allen's Grand Opera House, in timely lively musical farce comedies of a light character, it looks as if the Summer will not be devoid of pleasant and interesting moments.

The juggling act of Harry Helms, and Mlle. Carlini's troupe of performing dogs and monkeys were prime features of Mrs. General Tom Thumb's Troupe of American Lilliputians during the past week at Allen's Grand Opera House.

Quite a large number of the ladies of Harry Morris' Burlesque co. are expert bicyclists, and while here have experienced a most pleasant time riding over our smooth asphalt roadways.

A young man accompanied by a girl of seventeen called at one of the police stations last Tuesday night and asked for lodging. He said his name was James Hall and that the girl was his wife. They had been with Hardwall's "Idols," a variety show that had been exhibiting under canvas throughout Pennsylvania. At Harrisburg the co. was stranded and had to walk home. Hall and his young wife walked thirty-eight miles when they got assistance as far as Baltimore and a letter of introduction to the mayor of that city, who cared for them and provided them with transportation to Washington. Hall is a trapeze performer while his wife stands for a knife throwing act. There home is in Charlotte, N. C.

JOHN T. WARDE.

ST. PAUL, MINN.—At the Olympic Theatre week of 20 the co. offered an attractive bill, presenting The Glorious Fourth, Muldoon's Picnic and a good olio, opening to good houses. Entertainers: Inez Pearl Nellie Young, Belle Williams, Belle McCarthy, Miss Rice, George B. Gardner, Charles Darious, William McIntyre, Frank C. McCarthy, Charles Lodger, and Burt Vernum.

At the Bodega Concert Pavilion week of 20 the regular co. presented The Irish Justice and an attractive olio, opening to good business. Entertainers: Clara Becker, Nellie Houlahan, Carry French, Della Wall, Waldo Whipple, George Fisher, and Frank Kent.

PROVIDENCE, R. I.—The entertainment furnished by Gus Hill's New York Stars at the Westminster 20-25 was exceptionally fine, and had the co. visited us early in the season the house would have been packed. As it was, business was very good. Each turn was heartily applauded. The artists were Swan and Bambard, knockabout comedians; Emma Francis, acrobatic song and dance artist; Matthews and Harris, in a novel sketch; Mlle. Flotizell, in her marvelous performance on a glass suspended in mid-air; J. W. Bingham, ventriloquist; Goldie, St. Clair and Goldie, in their original creation Ginger Jane; Sparrow, the juggler; McCall

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and Mac, the Irish sports, and Ar and Jon, in a startling trapeze act. The olio closed with one of Fred L. Huber's sketches called Lights in New York. Mr. Huber had the leading part, supported by the entire co. New York Londen Theatre specialty co. 25-May 2. H. C. KELLEY.

JERSEY CITY, N. J.—The Bon Ton Theatre opened to a medium-sized house 20 although the interior was cool, as well as the exterior. The writing can be seen upon the wall. The theatrical season ends here early. Appearing 20-25 were the Seven Seretons, musical marvels; the Elliott Family, six bicycle riders; Arthur Rigby, a good monologist; the Garrisons in a new travesty; George W. Monte, paradoxical sketch; Michell and Jess, the sport and the frohman; Jennie St. Clair, descriptive vocalist; Forbes and Quinn, harmonica players, and one-legged dancers; Mattie Boorum, juvenile balladist; Havens and Andrews, sketch; Bruns and Nina, in a novel act; Miss H. Stratford, imitations.

Unthan, the armless wonder, and the Three Donovans lead the list at the Bon Ton 27-May 2.

Salter's Willow Haven Casino opened 20 with a colored minstrel co. to good patronage.

Harry Wright and Smith O'Brien arrived in town from Chicago 20.

Manager Tom Hudkins, of the Bon Ton Theatre, has been kept busy supplying people for stag parties here lately. WALTER C. SMITH.

BUFFALO, N. Y.—Weber's Olympia was at the Court Street Theatre week of 20 and did good business. A one act burlesque, The Naughty Duchess, opened each performance which closed with another burlesque entitled, Venus, Jr. There were a number of good specialty artists in the co. Le Clair and Lewis made a hit, as did Dot Davenport. Cathryn Rowe Palmer, advertised as the greatest fisher on earth, won lots of encores. Delmore and Lee in their gigantic feats on a revolving ladder, did some very good work. Other stars in the cast were well received.

Fred Rider's New Night Owls week of 27. At Shea's Music Hall Dick Allen, who can play eight different instruments at one time and also sing German Comic songs, was the principal attraction on an excellent programme.

PITTSBURG, PA. At the Avenue Theatre the stock co. appear week 27 in Reiss. The olio is made up of Walter Gale, Dave Brothers, Loring and Leslie, Rowe and Rentz, Dezer and Sidney and Florence Wright. This is the last week of the stock co. until next season. John W. Kelly remains another week.

At the Academy of Music a spectacular production, Zero, drew a large audience. Next week, City Sports co.

ST. LOUIS, MO.—The Vaidis Sisters began a week's engagement at the Standard 26, afternoon. The co. is composed of good burlesque and vaudeville people.

CLEVELAND, O. The Star Theatre has been well patronized the past week, the Watson Sisters' Burlesque and Specialty co. proving a good drawing card. As gymnasts the Watson Sisters give a pleasing and clever exhibition, assisted by Juan De Zamora, a gymnast. The other specialties are furnished by good performers. This week Drew and Campbell have their own All Star Specialty co., composed of the following: Haines and Pettingill, Van Auken, McPhee and Hill, Redding and Stanton, Merrissa and Rich, Bryant and Saville, Conway and Leland, Helene Sisters, Juno Salm, and the great Lorenzo. It is very doubtful if either Frank Drew or Wood Campbell can keep away from their pleasant country homes this Summer. They did talk of keeping the Star Theatre open all Summer. Those popular gentlemen, Fred Conn, treasurer, and J. H. Hicks, house officers of the Euclid Avenue Opera House, take their annual benefit Wednesday, May 13, and will furnish their friends a large specialty performance, made up of local favorites, and promise a big bill. The two Dromios are already getting the S. R. O. sign dusted off in anticipation of a crowd.

The Academy of Music is dark again for an indefinite period.

Walter Main's Circus is billed for May 3 and 4. WILLIAM CRASTON.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The French Folly co. opened to big business 20 and gave a first-class show, opening with The Tally Ho Club, and closing with Merry Wicked World. The specialties were by Tom Ripley, singing comedian; George Scanlan and Pearl Stevens, in comedy sketch; Lucier and Graves, musical team; Carlin and Clark, Dutch comedians; Herbert Brothers, acrobats; Julia and Frances Woods in duets, and Omene in dances of the harem. Early Birds Burlesque co., with Nina Diva in Orange Blossoms 27.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers): Week of 20 the O'Dells, Jennie Brady, the Malcomes, and Edna C. Barnette were the stars. Big business. The Raines bill effects business considerably.

LOWELL, MASS.—The Savoy Theatre (Nelson A. Morkill, manager): Business fell off somewhat during week of 13, owing to numerous local attractions. The entertainers were: Will H. Fox, Bartlett and May, Moreland, Thompson and Bush, Hilda La Porte, Sisters Rose, J. H. and Lizzie Holbrook, Willis and Barron, and Prof. Wilson with his educated dog.—WONDERLAND MUSEE (Al Haynes, manager): The three De Bolien Brothers, Stewart and Gillen, Charlie Frey, Minnie Ovans, The Leightons, Mlle. Atlas, Emma Ravelle, and Julia Redmond. Business fair. The house closed its season 20.

NEW HAVEN, CONN.—Poli's Wonderland Theatre last had Russell and Pearl, Georgie St. Lawrence, the Donovans, Francis J. Bryant, Inman and Mulvey, Mason and Healy, Maxwell and Simpson, and Mr. and Mrs. Sidney Drew. Business remains about the same. Mr. and Mrs. Sidney Drew are receiving much social attention during their stay here. They finished their act in time the other night to go up to the Hyperion and see Duse.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week of 20-25 the following artists appeared: Wright Sisters, Walter J. Talbot, The McKees, Edwards and Neilson, and Rosa Wright. Good performance; fair business.

FALL RIVER, MASS. Rich's Theatre (Edward E. Rich, manager): The Actor's Union Vaudeville co. are playing week of 20-25 and though business is not very large the co. is giving satisfaction. The co. includes Franklin and Madell, Luciano, Mollie Rillingbeck, Dean and Jose, Annie Edwards, Ladele and Alverez, Hanley and Jarvis, Tatali and Abacke, and Montgomery Irving.—Wonderland Theatre (E. J. Martin, manager): The White Crook played a return date 16-18 to high business.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager): A strong bill was presented 20-25, and the attendance was good. Lillie Western, instrumentalist; Allan May, singer with views; Lil Kerslake and trained pigs; Lottie West Symonds, comedienne; Delaur and Debrimont, character vocalists, did their work in a very pleasing manner.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): No cessation of prosperity. Business continues large. Corty Brothers being the hit of the new arrivals. New people for the grand La Fiesta week: Segommer, Three Marvelles, Bruet and Riviere, The Nawns, La Bella Carmen, Rosie Rendel, and Adonis Ames.

NORTH ADAMS, MASS.—The Bijou played to big business 20-25 with Rush's White Crook. The co. was booked only 20-22, but owing to business decided to remain over the rest of the week. F. Seymour, who last season managed the Wonderland Musee at Pittsfield, was in the city the past week. He says a similar amusement enterprise may be started here next season.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Frank H. Livermore, manager): The co. week of 20-25 is the same as last week, with one exception. This week Wonderland will close for the season.

SPRINGFIELD, MASS.—Parlor Theatre (H. E. Tucker, manager): Week of 20: Travalle shadowgraphs, Whitman and Irwin, burlesquers; Golding Sisters, dancers; Brewster, music; Wills and Barron, sketch; Alice Sabion, Fetching Brothers, musical comedians.

HOBOKEN, N. J.—Dale's Star Theatre (John Clark, manager): Vidal's Burlesque Stars held the stage 20-25. The co. includes Vida Bondell and Welch, James and Ida Golden, Mace and Lunn, and Saville Rossiers, good. The Washburn Sisters, Extravaganza co. 27-May 2.

CINCINNATI, O.—Week of 12-18 there were three vaudeville attractions in Cincinnati. The People's had the return visit of Irwin Brothers' Big Specialty co., which included George Fuller Golden, O'Neill and Sutherland, Howard and Emerson, Kitty Nelson, Johnston, Davenport and Dorella, Fisher and Carroll, and Moore and Gardner winding up with A Day at the Zoo.

The Vaidis Sisters' Novelty co. was at the Fountain Square. In addition to the famous sisters there were Conchita, Dixon and Walker, Leo Brothers, Mlle. Adelia, Henry Fox, Castellat and Hall, Clifford Sisters and Fielding.

Bob Fitzsimmons brought a strong co. to the Freeman, under the management of Penneys and Heuck. Besides Fitzsimmons there were Ernest Roeder, Ted Marks, Novelty Trio, Ward and Brown, Alice Gilmore, Leslie and Purdy, Levy and Barker, Scanlan and Perry, and Gilmore and Bushnell. W. S.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): The house was dark week of 20. Rose Coleman's Burlesquers failed to appear. Rush's Extravaganza co. 27.

FOREIGN NOTES.

Carl Hertz has gone to South Africa.

Lascombe Searelle is writing a book on African life called Tales of the Transvaal.

Tom Lesmore, the popular London comedian, was recently attacked by a gang of toughs and was so severely beaten that he had to go to a hospital.

Alexandra Dagman has finished her successful engagement with Sir Augustus Harris at Drury Lane and is once more doing her specialty with De Cetle at the halls.

Chummie La Mara had a benefit recently in London, at which Manager Will Sergeant recited a monologue called "A New York Restaurant."

The Steens had an audience of nearly 4,000 people at a recent performance at Newcastle.

Succi, the forty-day faster, is still at it. He is now in Vienna.

"La-di-doo-di" is the name of a new English song.

Nellie Gauthony is appearing in her own one-act play, Outward Found, at Terry's Theatre. It is used as a curtain raiser before Jedbury, Jr.

Julie Mackey is singing "Say Au Revoir, but Not Good Eve" with great success in London.

Rose Deming is singing a song called "The Pick Me Up Girl."

F. C. Fockleman, who has been connected with Hagenbeck for years, has formed a partnership with Charles G. Toler, of New York. They have brought over a troupe of twenty-three Iroquis Indians, who are now on exhibition at the Olympia, London.

The men who make a living by performing in the streets of London held a meeting the other day to protest against an act now before Parliament called "The Street Noises and Itinerant Performers' Act." Sam Bernard, a well-known traveling entertainer, occupied the chair.

Dora Barnes is singing George Evans' "Honey Boy" song at the Casino, Paris.

Valah Dux, who is said to be a very remarkable ring clown, made his debut at the Nouveau Cirque in Paris a short time ago.

The cash receipts at the Scala in Paris during Guilbert's six weeks' engagement were 120,000 francs, or about $400 a night.

Marie Lloyd is making a big hit with her new song "I Put It in The Closet With My Knick-Knacks." One of the verses tells of how she took an X-ray photograph of a Johnny's brain while he was looking at some living pictures. The result showed that the picture was only fit to put in the closet with the knick-knacks.

The Sisters Preston have invented a dancing shoe which is said to be a great improvement on the ones now in use.

A vocal ballet called "A Circus Rehearsal" will soon be put on in London. Perhaps the idea was taken from Oscar Hammerstein's circus ballet in Margue rite.

Sir Augustus Harris has taken to riding a tricycle. He tried a bicycle, but found the two wheeler a bit wobbly under his avoirdupois.

Madame Mazedier, a Parisian music hall singer, had a critic arrested for printing a severe notice of her work. She charged libel, and he was fined 200 francs and costs.

Miss Dore, who is in Paris, has a trained dog which juggles.

DATES AHEAD.

[CONTINUED FROM PAGE 9.]

NIGHT OWLS: Buffalo, N. Y., April 27-May 2, Brooklyn 4-9.
RENTZ AND SANTLEY BURLESQUE: New York city April 27-May 2.
ROSE HILL: Boston, Mass., April 27-May 2.
SANDOW TROCADERO: Philadelphia, Pa., April 27-May 2.
TONY PASTOR: Altoona, Pa., April 28, Columbus, O., 29, Dayton 30, Anderson, Ind., May 1, Indianapolis 2, Chicago, Ill., 4-23.
VAIDIS SISTERS: St. Louis, Mo., April 27-May 2.
WEBER'S OLYMPIA: Newark, N. J., April 27-May 2.
WATSON SISTERS: Rochester, N. Y., April 27-May 2, Buffalo 4-9, Pittsburg, Pa., 11-16.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: San Francisco, Cal., April 27-May 10.
BARTHOLOMEW'S EQUINE PARADOX: St. Louis, Mo., April 27-May 2.
BARNUM AND BAILEY CIRCUS: Brooklyn, N. Y., April 27-May 2.
COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.
E. M. DAY (hypnotist): Mahanoy City, Pa., April 28-May 2, Bethlehem 4-9.
HELMANN, NAPOLEON OF NECROMANCY (G. Pomeroy Robinson, mgr.): Roanoke, Va., April 29, Danville May 1, 2.
LA PEARL: Danville, Ill., Feb. 10—indefinite.
LEES, HYPNOTISTS (F. R. Lehman, mgr.) Syracuse, N. Y., April 27-May 2.
LINSON GRAVERS: Kansas City, Mo., April 6—indefinite.
MRS. TOM THUMB: Wilmington, Del., April 28, 29.
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[*Received too late for classification.*]

AFTER DARK (William A. Brady, mgr.): New York city April 27—indefinite.
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MIRROR INTERVIEWS.

From photo by Falk

Joseph Holland.

The three sons of George Holland, a famous comedian in his day, have all made their mark on the American stage. Some months ago, when E. M. Holland was made the subject of a MIRROR interview, I announced that his brother Joseph, who has been starring with him this season, would also be subjected to an autobiographical interview in the near future. His time has come, and here is the interview

"Born when and where?"

"In New York, Dec. 29, 1860."

"Debut?"

"Real debut, March 25, 1878, when I doubled as Lord Scroop and Captain Gower in George Rignold's production of Henry V. which ran for a whole season at Booth's theatre. When I was six years old my father allowed me to appear in a child's part at the Olympic Theatre, which was then under the management of Mrs. John Wood. The part was that of the boy in a piece called Grandfather Whitehead. J. H. Stoddart acted the title role. My father used to frequently take me to the theatre with him when he was the low comedian at Wallack's. He was sixty years old when I was born, and was very proud and fond of his youngest offspring. He frequently took me to his dressing room, where he allowed me to imagine that I was indispensable in helping him to make up for the stage. When his cue came I would go into the auditorium, and sit through the performance alongside the man who played the bass drum."

"No wonder your hearing is not perfect."

"That never occurred to me. But joking aside, partial deafness is hereditary in our family. My mother was somewhat hard of hearing, and both my brother George and I labor under the same disadvantage. However, we have what might be termed a sixth sense. We supplement our imperfect auditory powers with a close attention to facial expression and the movement of the lips in our fellow actors. In situations where I have to turn my back on the actor or actress addressing me I have adopted a system of counting. Suppose, for instance, I enter and my line is: 'Well, you see I've returned, as I said I would.' While I turn my back to hang up my hat and coat, the actress who is personating the part of my wife in the play, says: 'But you were a long time in getting back.' I know this answer by heart, and know also that if I count eight I will gauge the exact time necessary for its delivery. On reaching eight in my count I say, 'Well, arn't you glad to see me back,' and my answer is invariably spoken at the right time. Now I'm not at all sensitive about being hard of hearing, but I object to having a dramatic critic in noticing a new play call attention to the adroitness I displayed in concealing my infirmity. If I failed in taking up the cue, or lapsed in any other respect, it would not be out of place to say that I proved a drawback to the performance. But so long as I get along with my sixth sense to the satisfaction of the public, why should my hearing, or lack of hearing, be referred to at all? I've no doubt that these references to my ability to overcome an auditory defect are meant in the spirit of kindness, but, frankly, they are very distasteful to me."

"Were you hard of hearing from childhood?"

"No; I heard well enough until I was thirteen. When I was sixteen a famous surgeon performed an operation that has enabled me to hear anybody that utters each syllable distinctly, and actors and actresses do that as a rule, you know. When they don't I know from their facial expression, the movement of their lips and a perfect study of their lines what they have said just as well as if my hearing were absolutely unimpaired."

"Did your father intend to train you for the stage?"

"I don't know what his intentions were in that respect. He died on my tenth birthday, and I had been so petted by him that his death nearly broke my heart. My mother wished me to follow a mercantile career, so after leaving school I went to work in a wholesale dry goods house. But that was not at all to my liking, so my mother finally gave her consent to my becoming an actor, as my bent seemed entirely toward the stage."

"It was then that you appeared in Henry V. I suppose. Can you give me a summary of the engagements you have filled in subsequent seasons?"

"I'll try to recall the principal ones. During the season of 1878-79 my brother George and I played a six weeks' engagement at the Chestnut Street Theatre in Philadelphia. Among other parts I was entrusted with the role of Antonio in The Merchant of Venice. My only other engagement that season was in the production of Spellbound at Wallack's. The piece, however, only ran for two weeks. The season 1879-80 I played juvenile roles in John T. Raymond's company. His repertoire included Colonel Sellers and Wolfert's Roost at that time. The Summer of 1881 I went on a tour with my brother, George. We appeared in a play called Our Gentlemen Friends until January, 1881. Then I signed to play leading roles with McKee Rankin, and remained in his company during the two following seasons. The principal plays in which I appeared were The Danites, '49, and A Mountain Pink. The season 1884-85 I was with Clara Morris. Then I was engaged for the splendid stock company that Mr. Rankin organized at the California Theatre in San Francisco."

"What line of parts did you play there?"

"Anything and everything that I was asked to play. It was a great training for a young actor. It humbled my pride, and showed me how much I had to learn in the art of acting. It gave me a comprehensive idea of what had been done by others, and did a great deal for me in the way of practical experience. You see, I was acting all sorts of parts under good direction, and was shown the proper way to act each part."

"Do you think that the preparatory training that dramatic students receive at the leading schools of acting in New York can in a measure replace the sort of training you received at the California Theatre?"

"No, indeed! I believe that the dramatic student may be assisted by any competent instruction in acting and the drama. He will not be hampered by a knowledge of dramatic literature or because he has been subjected to a preparatory course of histrionic technique. But no school of acting can replace practical experience, and actual stage experience, in my opinion, is the only school that will develop whatever latent talent the histrionic aspirant may possess. The talent for acting is inborn—it can be directed and developed—but no amount of training will make an actor of anyone devoid of the histrionic temperament. When this temperament exists it is best developed by a real stage manager, on a real stage, in a real play, performed by real actors before a real audience. I only state this as my own view of the matter, and there you are."

"And after the California theatre engagement?"

"I received additional experience of the right sort under the direction of Augustin Daly, and remained with him for three seasons—from 1886 to 1889. After that Otis Skinner and I appeared in The Red Signal at Chicago. Two weeks was all the public wanted of the piece. Then I signed with Charles Frohman, acting under his management in The Great Metropolis, Shenandoah, Men and Women, Wilkinson's Widows, Settled Out of Court, The Other Man, and other plays. That brings me down to 1894. During that time—that is for six weeks during the season of 1890-91—I played a part in the production of Reckless Temple. The latter part of the season 1894-95 I was a member of the Girard Theatre stock company in Philadelphia, which, as you know, is managed by my brother George. This season my brother, E. M. Holland, and I opened our joint starring tour in The Man With a Past. This was followed by the production of A Social Highwayman, which proved far more successful than we had expected."

"How so?"

"On account of the hurried manner in which the play was written and rehearsed. The play was virtually written on the stage. Originally, as you know, Richard Mansfield intended to appear in A Social Highwayman himself. Then, as we needed a new play, it was arranged to have us put it on. Only two acts had been completed at this time by Miss Stone, and there were only two weeks to finish the other two and rehearse the whole play. When I received the third act I took the manuscript home and sat up all night working out the stage business. The next morning I directed the rehearsal the best way I could. The fourth act was handed me during a performance of The Man With a Past with the understanding that I was to look it over and return it immediately, so that the parts could be typewritten for the rehearsal the next day. That was Thursday night, and we were to do the piece on the following Tuesday. I was utterly discouraged. How was I to rehearse and work out the stage business of an act of which I knew nothing except what I had caught in a flying perusal in my dressing-room when I was not required on the stage. But my brother urged me to persevere. The rehearsal, naturally, went very badly. As I was going home I met Charles Bowser, who said he had read the story in *Lippincott's Magazine*. I suggested that I would take him home and read the dramatization to him in order to have him give me his candid opinion of the piece, as I no longer trusted my own judgment in the matter. His verdict was that it was a splendid play, and that it would unquestionably be a success if I could only make the people do what I had read. That fired me with renewed enthusiasm, and I made things hum at the next rehearsal. But for all that I was most agreeably surprised with the reception of the piece and the eulogistic notices it received in the New York press. Charles Bowser, by the way, added the last line of the piece—the line 'My Friend' which is spoken by the valet over the body of his master. I consider it one of the best lines in the play."

"Have you decided what plays you and your brother will star in next season under the management of Joseph Brooks?"

"No. There are a number of plays under consideration, but no definite selections have been made as yet. At the end of our present tour my brother and I will appear in the all star cast of The Rivals. After that we shall have plenty of time to make our preparatory arrangements for next season."

"Joseph Jefferson is your godfather is he not?"

"Yes, and I'm mighty proud of having such an eminent actor for a godfather. I called on Mr. Jefferson the Sunday before we played at the Harlem Opera House. In referring to the liberties that old-time actors took with the interpretation of their parts and the performance in general, he told me a story about my father when he was the low comedian at the Olympic Theatre, then under the management of Tom Hamblin. One evening when Hamblin was to play Richard III., it was discovered at the last moment that the actor who was to play Tyrrel had not shown up. Hamblin was in despair, and when informed that George Holland happened to be in the theatre, insisted that he should go on as Tyrrel. Father objected, as he didn't know a line of the part, and feared that the gallery boys would guy him if they recognized him. Finally it was arranged to give him his lines from the wings, and he thought he would escape detection in an enormous cloak and a big slouch hat jammed over his eyes. When the Tyrrel of the occasion made his entrance he was instructed to say 'It is done, my lord!' Then Richard asked, as usual, 'But didst thou see them dead?' The prompter in the wings nodded his head as a signal for Tyrrel to answer Richard's query in the affirmative. Tyrrel, accordingly, said 'I did, my lord!' Then followed Richard's second question: 'And buried, gentle Tyrrel?' Gaining confidence, my father, without consulting the prompter, answered 'I did, my Lord!' There was a titter in the audience as many of the auditors knew that Tyrrel should have answered in the negative, in order to lead up to the next speech of Richard. Hamblin told father in a stage whisper to say 'No,' and put the question the second time, 'Didst see them *buried*?' But father wasn't going to make himself ridiculous—even for Hamblin. So he answered, with great emphasis, 'I *did*, my lord!' 'Then dig them up again!' thundered Hamblin, and proceeded to deliver his speech in the usual way.

"The following week father had to appear in a farce called The Secret, in which he was a great favorite. He played the part of Thomas, a comic servant. Whenever the mistress in the piece called for Thomas, which happened every few minutes, father would say 'Ma'am' with an obsequious drawl that sent the audience into roars of laughter. After the farce he would always be called out to make a speech, and in the middle of it, just as he was pretending to get eloquent in his appreciation of the honor bestowed on him, the actress who played the mistress would shout 'Thomas!' from the wings, and father would answer 'Ma'am!' and rush off the stage. On the occasion Mr. Jefferson referred to Hamblin told the actress to go to her dressing-room, and stationed himself at one end of the curtain and a big stage carpenter at the other. Father was called out as usual, but when he came to the cue line in his curtain speech there was no call for Thomas. He repeated the cue, and the gallery boys seeing what the trouble was began to shout 'Thomas! Ma'am!' Father in despair tried to run off the stage, but the big carpenter held the curtain. Then he tried to make his exit at the other end, when Hamblin poked his head out, and shouted 'Didst see them buried, Tyrrel?' 'I did, my lord, but I'll dig them up again,' was father's retort, and then he jumped into the leader's chair to make his escape under the stage."

Mr. Holland promised to mail me an anecdote of his own stage experience, but as it has not arrived so far, the interview must needs go on record without it. A. E. B.

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Carnegie Lyceum, New York, N. Y.

PART III.

BRIEF OF ATTORNEY FOR THE PLAINTIFF.

This action is brought by the theatregoing public to enjoin the defendants, the leading actors of America, from n glect by the latter of certain duties essential to the proper care and promotion of their (the defendant's) art—and includes a petition for the appointment of guardians to regulate the educational interests of the American stage.

The facts of the case are as follows:

I. We Americans are "a nation of theatregoers and spend more on theatres than on our books." Three hundred companies will leave New York next Autumn and will travel throughout the United States giving performances for which the public is expected to pay fees of admission. In New York city alone, at this writing there are over twenty theatres presenting plays and more than half as many more exhibiting vaudeville. These thirty or more New York city theatres employ 500 actors and are nightly entertaining 30,000 spectators. By printed advertisements, programmes and in all available ways, the public is invited to pay fees to witness what are described in most emphatic and elaborate language as performances very worthy of their (the public's) attention and expenditure.

II. The obligation on the part of the actors is to furnish performances commensurate with their public announcements and promises, quite as much as any tradesman selling his "goods," and implies a guarantee that such performances shall be valuable and entertaining to the public paying to see them.

The fees demanded from the attending public are larger to-day than ever before in the history of the American Theatre. The fee for entrance to a picture gallery, concert or other exhibition of any other fine arts is much less than the price of a seat at the theatre. To be sure, the dramatic spectator pays for entertainment of eye and ear, presented pictorially, musically and in every aesthetic way.

III. He has the right, however, to expect a rational and a moral result, an art and a business conducted with dignity and with system. And even if said result were satisfactory, which the plaintiff denies, said fees are disproportionate and exorbitant in view of the acknowledged depression of general business in this country.

IV. A review of the testimony already submitted (Depositions of Plaintiff in answer to Interrogatory, No. 1) presents an apparent variety of replies. While there are those witnesses who approve of the present status of the theatre, such replies are evidently inspired by their personal successes of the day. The majority believe that, while varying greatly from season to season, the theatre is not advancing; that the acting has become more a trade than an art; that there is a lack of sincerity in the actor's efforts; that more attention is paid to scenery than to acting; that the need of improvement through educational means is palpably to prevent entrance into the ranks of the theatre of unfit neophytes or idlers, to supply the lack of the old stock company training, and to enforce method; and that the usual long runs are injurious to the actor's art. The scientific tendency of the age to plan and formulate is favorably commented upon, although it might be asked how far and in how many cases this tendency has extended in the actor's work. "The demand for worthy plays worthily produced" is certainly excellent, but what is the supply of such plays and productions? The evidence of our eyes and ears, corroborated by the daily and magazine press, claims a preponderance of vulgar, silly pieces, coarse and crude performances, or rather "shows." This is the age of James J. Corbett, pugilist-star.

Yet who can doubt the possibilities of this art in its manifestations of the profound meanings of the highest existence we know of—man himself, pictured, sculptured, tuned and toned in his own embodiment. The art is as a great field capable of unlimited cultivation. But the soil is unimproved. The other arts have advanced greatly in the last fifty years. The drama in this country at least lags behind. While there is a barbaric overgrowth in America, there is in its life, and consequently in its art, such activity and such versatility that dramatic genius is constantly evolved. When surface working is supplemented by a care for the subsoil, Americans can hope to settle upon and improve their art field. But we are, in the drama especially, surface workers, surface-thinkers, barely out of the pioneer period of our art life; timid scatterers over the land, with no centralized government; members of theatrical tribes, lacking aesthetic, political and intellectual purpose. For the evolution of our theatric state we must have leaders and ideals.

(*a*) The lowest grade of any life is where one trusts to accident, depends upon the unexpected. And that is what nine-tenths of our actors do in their lives, in their art, in their business. These need what Froebel calls a "work bath." The lack of disciplinary, educational habit is evident in every function of theatric life. Our plays, the government of our theatres, the conduct of our rehearsals here in America forbid the exercise of sufficient thought. The average actor lives in Bohemia among an aristocracy of dramatic politicians. He is a ward, like a minor, under the care of his manager. Incompetents are heard nightly at most of our theatres, making the same mistakes nightly, without aid, correction, or advice except in rare instances from the few scholars of our stage who retain respect for their art.

(*b*) The theatre, to advance, must follow the more advanced laws of civilized government. And with this, as must be evident to every sane and honest and thoughtful man, must come as a necessary corollary, processes in harmony with the newest and wisest methods pursued by the leading educators of the world.

(*c*) Whether for self interest or not, managers have helped passively to promote the idea of stage training, especially for the beginner, only a hand count of actors in the whole country have done anything to help the cause of education in the theatre. The average actor has a school boy's aversion to study and discipline. Every temptation is in his way to distract him from his duties. He fails to recognize the seriousness of his calling, as teacher as well as an entertainer of the public.

Every new comer into the dramatic profession is looked upon by the majority of older stagers as an interloper, to be "run out of camp" if possible, and if he has passed through any training or special education for the stage, of any sort, he is received with a special contempt. The standard argument against dramatic education might be paraphrased in the lines, "To be a well-favored man is the gift of fortune, but to read and write [and act] comes by nature." And as to schools of acting, like the answer of the old fellow in the old play scolded by his wife who told him "to go to school and be whipped for it," the ossified actor might reply: "Would I were whipped this very moment, an' I knew what they learned at school!"

V. Numerous remedies for the defects in our present theatrical system are to be found in the depositions of the plaintiff (in answer to interrogatories 2 and 3); namely, the return of the stock company system; actor-managers; a national or endowed or standard theatre; more competent stage direction. Hardly less in number are the appeals for an educational standard; "the introduction of education into the theatre;" a college of Art; "fewer actors, better managers;" legislation; trained beginners of talent and good general education. Preparatory technical education is very generally endorsed by the witnesses for the plaintiff.

The improvement of the actor's art must begin at the very roots in preparatory training of those chosen with care as qualified by inheritance, by nature and by education to do good work in their profession. The motive power for dramatic rights is not in the manager,—he creates nothing; nor in the playwright,—he reflects the life about himself and adapts it for and suggests it to the actor; nor the public, for it is merely a passive agent in the theatre, responsive to the actor's moods and feelings. On the actor as the active element in dramatization rests the responsibility of upholding the rights and suppressing the wrongs of the drama. He leads, or rather ought to lead. His should be the blame or the praise. He has not raised the dramatic standard and, in spite of much that has been said and written, either cannot or will not do his evident duty. Therefore, the intelligent theatre-going public asks that measures be taken to prevent any further depreciation of the worth of the theatre, (1) by appointment of trustee-ship or guardian-ship, if feasible, said trustees or guardians to be the leading scholarly artists of the theatre, to form a centre of organization of the dramatic guild, for artistic and protective purposes, and to oversee and promote some definite plan, approved by the main body of actors, for (2) the establishment of a central college of Dramatic Art into which, and from which, students may enter and graduate with certificates as in other professional institutions, and which may serve in turn to do away with rough and ready journeyman work, as well as genteel incompetency,—to furnish, in short, some preparation besides "good looks and a desire to act." Then we may be able to put over our stage doors, as they do in Europe—"Entrance for the Artists."

In reply to the answer of the Defendant:

I. The giving of performances being admitted;

II. It is not claimed by plaintiff that said performances are obligatory on or the property of the public; but that said performances shall be good and satisfactory to the public witnessing them is obligatory on the actors;

III. If the people who pay for the performances are not the judges of their merit, who are?

IV. The simple denial of negligence needs proof and explanation. The specific denial that there are many incompetents on the stage is contradicted by the testimony to the contrary furnished by several of defendant's witnesses. The burden of proof of defect in Academic training rests with defendant, although such special training was not proclaimed as standard by the plaintiff in his plea. All other affirmations or denials of the defendant are hereby denied by plaintiff and have been refuted in preceding arguments.

(Signed), X. Y. Z.,
Attorney for Plaintiff.

BRIEF OF ATTORNEY FOR DEFENDANT.

I. It is admitted that performances are given by the defendant.

II. Said performances are, however, the property of the defendant to conduct as he, the defendant pleases. There is no obligation on the part of the public to attend.

III. These performances are given as a picture is painted to please the artists themselves. The public who pay to see the picture can form their own estimate of the picture and act accordingly. The professional artists and expert critics are the best judges of its worth and merit. The largest proportion of the public who pay to see the pictures are the common rich people. These accept the judgment of experts. The small, fastidious class who are the plaintiffs in this action are capricious in taste and can and do seek entertainment largely elsewhere than in the Theatre.

IV. The great attention paid the Theatre by all classes and frequent attendance of the regular theatregoer give evidence that the standard is, generally speaking, considered satisfactory and equal to other arts. We claim this also on the testimony of the distinguished witnesses for the defence.

While the depositions in toto on both sides balance each other in reference to the status of the theatre, it is a question whether the failures to answer on the part the majority of others may not be ascribed to consciousness on their parts of the prejudices of the clerk from whose office the interrogatories were sent and consequent doubt of the fairness of the trial, and that therefore the greater part not replying give silent circumstantial evidence in that they would have testified in favor of the defendant.

(*a*) Grandeur of design and accuracy of detail are very evident in the theatres. While the "House of Laughter" may be sought by many as a relief from the cares and depressions of the day, great artists in the great serious roles are the most successful in drawing the best and largest audiences. Each one of the smaller figures of the legitimate stage shows a "Dickens eye for seeing and the Dickens knack for turning everything to account." In vaudeville can be seen the finest workmanship, perfection of sketching and fine portraiture. There is in the good actor of to-day a perfect ease and volitional power, keenest instinct, large imagination and intense sensibility. These qualities are not to be measured by the "rule of three."

The actor's necessarily mercurial disposition, his wandering life, his functions as reflecting the spirit and habit of the time, his use of emotion as his stock in trade, these easily lead him into abuses. Follies and vanities easily enter the ever open door of his nature. They are not necessarily more than in ordinary social life, but they are talked of more by the gaping, curious, familiar crowd who would, on seeing him, nudge each other in audible comment even at a funeral. The actor is the martyr of publicity and good fellowship.

(*b*) The actor, to obtain recognition and for his very existence, must keep in touch with civilization. His professional dwelling is an art temple, however, not a church, a college or a laboratory. Nature is his text book. And never before has it been read so truly.

(*c*) It is civilization itself that is to blame if there is little dramatic talent in the theatre. Moreover, the commercial strife and collegiate conservativeness helps the decay of emotion and passion and the destruction of respect and care for art-life.

Incompetency on the stage is no greater to-day than in the past. Many proofs might be given. To go no further back than 1810; the dedication of the "Prompter," a rare old poem, published in that year, says: "But while our stage continues to be overrun by spouting clerks and sentimental milliners, it is to be apprehended that sober criticism will be futile and serious instruction useless." The gods never intended such incompetents to become actors, yet in the words of Schiller, "against stupidity the gods themselves are powerless." The helplessness of this is also well stated by those words of Kate Field: "Donkeys on the stage are applauded by their species off it."

(*d*) And where do these incompetents come from? From the machine shops and the kindergartens called "Schools of Acting," and from the amateur clubs. The schools alone send an average of 200 graduates into the theatrical ranks each year. How many of them are ever heard from as better than the average? Not three per cent.

"What is your daughter doing?" "She is studying to take Rachel's place!"

The plaintiff would have the actor subject himself to this harness of Academic self-consciousness, or amateur self-satisfaction, to the repression of individuality and encouragement of hot-house artificiality. The mention of Delsarte, for instance, instantly calls to mind, to quote in the words of one of his disciples, "the spectacle of a group of expressionless girls languidly waving their arms in the air. Pupils of such schools are hypnotized out of their senses, and made to ride a hobby horse and call it art-training.

The profession is over-crowded. One half of the entire number of actors of this country are always out of engagement. For this reason alone, the Schools of Acting should close their doors.

Academic training gives, in the words of Dutton Cooke, "an artificial elevation to mediocrity." It may train critics and thinkers, it cannot train creators, artists. There is an art-education in the studios (the theatres), and its study is of life. This cheapening of talent by school training is combined with the cheapening of the salaries to the detriment or the actors at large.

The Conservatoire of Paris and the foreign modes of instruction are not Academic. There, they do not work on the technique until one can't see the picture.

V. The proper defendants in this action should be both the spectators, managers and agents, who have buried the asthetic beauties of the art under a load of commercialism and utilitarism, and the small class of self-styled intelligent theatre-goers, the plaintiffs in this case, who stay away from the theatre, and content themselves with growling about it. These latter might well read in "Luther's Table Talk." "We should not altogether abstain from plays because we do not approve of some things they contain, for then it will follow that for the same reason we shall abstain from reading the Bible." This is the age of theoretical stage-elevators, the uniniated clergy and the literary dreamer.

The actor has not been able any more than others in other fields of labor to entirely overcome or counteract these natural causes of evil in the theatre. He rests his hopes upon a return to the grand old system of stock companies, possibly with subsidy, with actor-managers, improved legislation and reorganization. Many necessities will be supplied as the natural outcome of the stock company system—better plays, better players.

The defendant in conclusion says, that, recognizing the difficulty of finally and immediately adjudicating this cause in all the points at issue;—he, the defendant, will consent that this case be dismissed without prejudice

[Signed] A. B. C.,
Attorney for the Defendant.

CONCLUDING ARGUMENT OF PLAINTIFF.

The defendant does not explain in his plea how we are to avoid what is apparently a retrogression of our drama towards Wycherly and Congreve. He exhibits no desire or ability to exert himself in counteracting the decadent tendencies of the drama, although he may be possessed of the means, personal and financial, of accomplishing the cures suggested by the plaintiff. Worse than all, he shows a startling ignorance of scholastic methods and purposes and their breadth in the training of body, of mind, of soul.

Abuse of proper education has narrowed and is filling up the gulf between amateur and professional.

The defendant evidently does not understand the meaning of several of the essential terms used in this dispute. Education is a "leading forth," a development of the pupil from the simple, elementary surface powers deeper and deeper into the inner nature. Education (impression) is just opposite and preliminary to creation af art (expression).

By taking detached unrepresentative cases defendant has created some false impressions, as in reference to Delsarte. The Angel Gabriel himself might in this way be made to appear in a very improper way.

The defendant quotes "The Prompter," of 1810. The following lines from the same source are also significant:

Nature, few actors for themselves explore,
They copy those who copied her before.

A little attention to art as well as nature would be beneficial.

The hope of the elevation of the stage lies in the education of the actor.

The actor is not an extraordinary, exceptional individual exempt from the usual laws and educational processes of humanity. The actor's art is not a mysterious thing, differing from everything else in creation in being subject to no laws of existence. The theatre is a condensed world. The actor should be a large rational man.

The modern school of acting must have the educational as well as theatrical methods of the time. It is properly a theatre-college.

The most prejudiced opponent of dramatic education is the actor who is forgetful of his own professes and experiences.

Trained knowledge and skill are the powers of the true professional which distinguish him from the amateur. Body and voice are the actor's instruments. Mechanical expertness is playing upon these instruments must precede the art of acting. The one thing a dramatic school can do thoroughly is to cultivate proper technical habits. Instinct is simply the force of habit.

The real quarrel of to-day in educational matters of the stage is one of principle versus empiricism, science versus trickery, training versus coaching, method versus mood.

Trusting to the inspiration of the moment is like "trusting to a shipwreck for your first lesson in swimming."

Dutton Cooke has been quoted—in evidence of the mediocrity of Academic training. He has also written: "Academies were the signals of distress thrown out to stop the decay of Art."

It is for the average talent that schools are properly designed. Genius is rare and finds its own peculiar ways and means.

The great body of people, competents and incompetents as well, of the legitimate stage have come from the variety stage, circus or worse.

The stage is overcrowded by the Dogberries, Bumbles, Micawbers and Malvolios,—the old-timers who will never learn more than to be mere adepts in theatrics (theatre tricks).

The failure to reply to the interrogatories have been erroneously commented upon by the defendant. Such failure to reply could be for only the following reasons: Either a contempt of this court, lack of interest in the subject, general indifference to art and profession, fear to express an opinion, doubt of the value of his own opinions, or no opinion at all. The depositions of both plaintiff and defendant are overwhelmingly in favor of preliminary stage-training.

In conclusion, in rebuttal of new matter presented by the defendant, the plaintiff presents two exhibits:

Exhibit A.—F. H. S. in *Lookers On* for March:

"The present system of the Conservatoire de Music et Declamation of Paris is practically the same as it was one hundred years ago. Little originality is developed. The new teachers are far inferior to the old. . . . . .

"Of the 386 leading actors and operatic performers in Paris, 292 are graduates of the Conservatoire; 72 are graduates of other schools or private teachers in Paris and elsewhere, and 12 of the 386 disclaim having had previous preliminary training for the stage.

Wherever in continental Europe dramatic instruction flourishes most, there is also the keenest interest and the greatest advance in the art of acting. We in dramatic America have done much in the past ten years to develop dramatic training processes, have utilized the newest modes, and followed closely the trend and evolution of theatrical styles; have, in short, been progressing to a great extent in the ways called for by the French press and dramatic authorities for the reform of the Conservatoire."

Exhibit B.—A. W. Pinero in *The Playgoer*, June, 1889:

"For a man to venture upon the stage to fulfill duties, however slight, without first grounding himself in the technicalities of articulation, modulation, emphasis and inflection, is as gross an anomaly as for a man to attempt to paint pictures without knowledge of drawing, or any developed sense of color. . . . . .

"Instead of regretting that the course of provincial experience is no longer open to the student, we should perhaps rejoice that its trials and temptations are not now to be encountered, and in place of mourning the departure of the stock companies, we should cease to believe that their method of training was the only possible one.

"Now that the dirt and disorder of Bohemianism are swept away, are our musicians, painters and our journalists less able? Have art schools and literary societies, which admit tyros as well as professors, stemmed the tide of artistic and literary production?

"I say, let the young aspirant, *before* he puts his foot upon the boards, learn the alphabet, the algebra, the euclid, the grammar of the art he is ambitious to practise.

"I may be answered that the process of training which I recommend is costly. It is costly. I see no reason why one should expect that the training for a high and noble profession should not be so, and I am always at a loss to understand why an aspirant for stage honors should consider it a matter of course that he should embark on a theatrical career without preliminary outlay and with the prospect of immediate remuneration. Indeed I may assert that in almost every instance of large expenditure by the parents and guardians of novices, the mistake is committed of exhibiting undeveloped talent or radical incapacity at a morning performance or of permanently launching the ambitious tyro in the turbulent seas of management.

Something must be done, some active movement must be set on foot, energetic though perhaps desperate, to preserve truthful and intact the object of your love and of mine—the the play."

[Signed] X. Y. Z.,
Attorney for Plaintiff.

Here the cause was submitted, the court taking the papers and reserving its decision.

[CONCLUSION.]

CHIMMIE FADDEN IN A FIRE.

A few minutes after the curtain had risen on the third act of Chimmie Fadden at the Standard Theatre, last Wednesday, smoke began to pour from the wings so quickly that it soon filled the stage. Beth Franklin, who plays the duchess, and Charles Hopper, who plays Chimmie, were on the stage at the time. Mr. Hopper told the audience to remain seated, assuring them that there was no danger, as the fire was in a neighboring building. About two-third of the persons present went out, securing return checks. An alarm had been rung and the engines soon arrived. It was discovered, however, that there was really no fire at all. The smoke came from a pile of rubbish in the music room where some one had thrown a cigar stump. Those who had left the theatre returned to see the rest of the play, and the performance was concluded in a cloud of smoke.

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"W. S. Hart as Mercutio made a strong impression. Mercutio is a gay and dashing fellow, but he has seldom been made more gay and dashing than as Mr. Hart depicts him. All his scenes went with a vim and all his quips told. Mr. Hart's Mercutio is an admirable piece of work for which he deserves great credit."—*Rochester Union and Advertiser, March 27.*

"W. S. Hart was excellent as Duke Aranza, admirably developing the amusing side of the character and at the same time treating with gentle hand the more delicate passages. In all his sternness there gleamed the fond, true love of the man who longed to throw aside the masquerade yet feared to spoil the uncompleted work he had commenced. Mr. Hart's was easily the best portrayal of the character ever seen in Rochester."—*Rochester Herald, March 28.*

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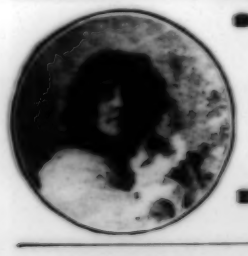

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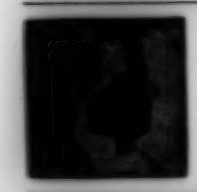

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